london life

2/6

In every issue a thorough guide to the entertainment scene: Films/ restaurants/ theatre/ music/ night life/ galleries/ sport

13th/19th Nov

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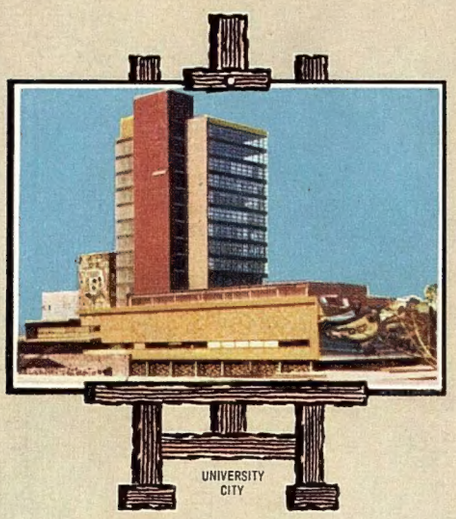
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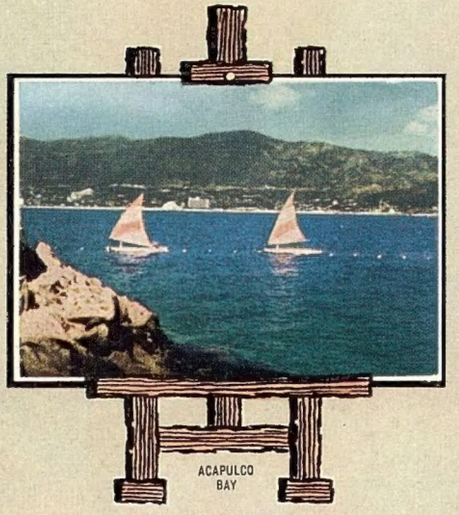
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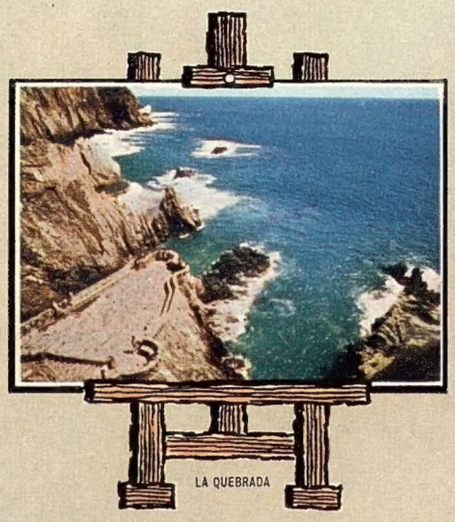
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THE ARTISTIC heritage of the pre-Columbian era is of inexhaustible wealth and the museums are filled with unimaginable treasures. You will be awed by the architectural beauties of the churches of Taxco, Puebla and San Miguel Allende and amazed by the panorama of Mexico City spread around you as you stand at the top of the Latin American Tower. There are villages situated on the edges of lakes or perched in the mountains in a setting of trees and flowers. The coastline is bathed by the limpid sea and is a paradise for lovers of aquatic sports. Throughout Mexico, comfortable hotels extend a welcome to the tourist offering relaxation and joie de vivre. A holiday in Mexico will leave you with lasting memories and you will have only one desire—to return to this land of enchantment. *There are daily flights from Europe to Mexico and New York is only 4½ hours from Mexico City.* **Do not wait for the 1968 Olympic Games! Come to Mexico now!**

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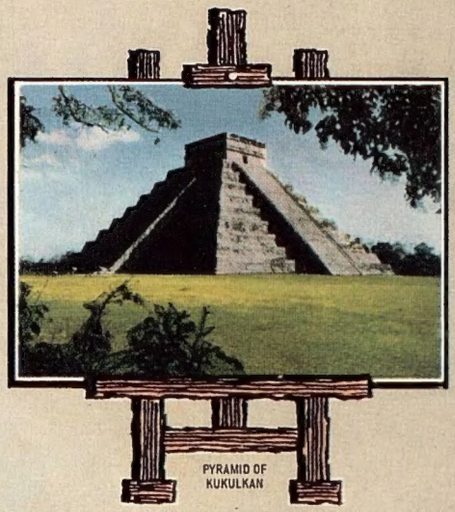
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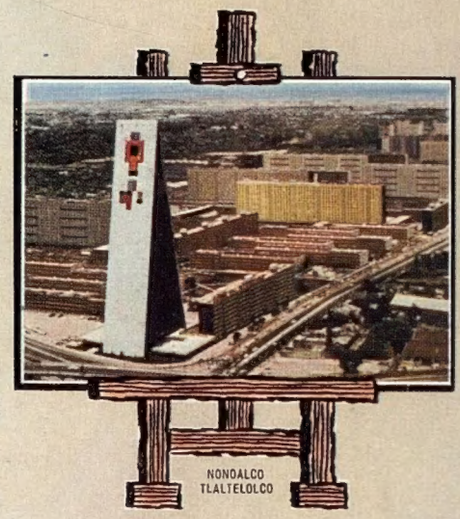
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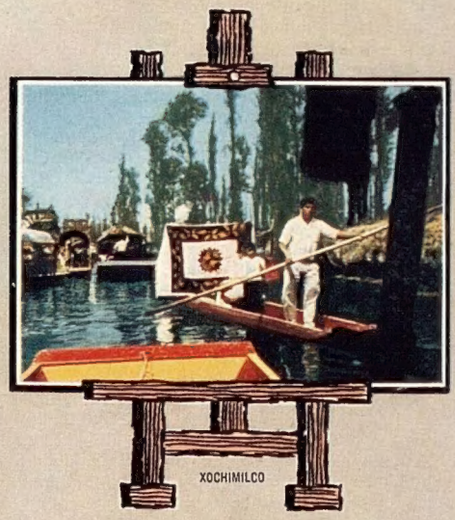
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MEXICO: FOUR SEASONS-FOUR SPRINGS

Guide to information pages:
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13th/19th Nov

Each week London Life, incorporating The Tatler, publishes a comprehensive entertainment guide from Saturday to the following Friday. Entries in this guide are not paid for. Individuals or organizations wishing to appear in the guide are invited to post full information to Entertainment Guide, P.O. Box 166, 11 New Fetter Lane, EC 4. London Life is published from Elm House, 10-16 Elm Street, London, WC 1 (TER 1234)

THE WEEK AHEAD

SAT 13

The Lord Mayor's Show: 11.30 a m-2 p m. Procession in three parts (military, carnival and civic—18 floats and the Applejacks) from Guildhall to the Royal Courts of Justice and back to Mansion House introducing the new Lord Mayor, Sir Lionel Denny (above)

British Legion Festival of Remembrance at the Royal Albert Hall, 2.30 p m and 7 p m (the evening performance is for members only)

Ratepayers' Association Rally to discuss comprehensive and town centre redevelopment at Caxton Hall, SW 1, 2 p m

Association Football: First Division, Fulham v Nottingham Forest, Craven Cottage, 3 p m. See Sports Choice on page 9

Rugby Union: Blackheath v Oxford University, Rectory Field, 2.45 p m

Concert: City of London Choir, Holy Sepulchre, Holborn Viaduct, WC 1. Dvorak's "Te Deum" and Brahms' "Requiem." Tickets at the door, 7s 6d and 10s. See Music Diary on page 6

Jazz: Ronnie Ross and Dick Morrissey at the Marquee, 90 Wardour Street, W 1. GER 8923. 8 p m-11 p m

SUN 14

Remembrance Day Service at Westminster Abbey, 10.30 a m. The

Cenotaph Ceremony in Whitehall, SW 1, at 11 a m in the presence of the Queen and the Duke of Edinburgh. Massed bands of the Services, the two-minutes' silence and wreath laying

Remembrance Day Service, Royal Fusiliers, Holy Sepulchre, Holborn Viaduct, WC 1, at 11 a m

Motor Racing: Brands Hatch, BARC (SE Centre) Sprint, 12.30 p m. See sport on page 9

New Films: "A Very Special Favour" starring Rock Hudson, Leslie Caron, and "I Saw What You Did" starring Joan Crawford; both at the New Victoria, SW 1

TV: The Royal Variety Performance on ATV at 7.25 p m non-stop for three hours

Reith Lecture: The Pattern of Race Relations, by Robert Gardiner, executive secretary for United Nations Economic Commission for Africa. BBC Home Service, 10.10 p m

MON 15

Exhibitions: First Jewellery Exhibition at the Design Centre, 28 Haymarket, SW 1, modern jewellery (above) from 50 jewellers. Until 4 Dec. Mon to Sat 9.30-5.30. Late closing Wed & Thur: 9 p m

Storage exhibition at the New Horticultural Hall, Westminster, SW 1—racks, cabinets, containers, marking and labelling, partitioning, stock control systems. 10-5 p m Thur. Mon, Tues, Wed 10-6 p m. Until 18 Nov

Sale at Sotheby's: African. Oceanic, Pacific, North West Coast and Indian sculpture, 2.30 p m, 34 New Bond St, W 1. See Salerooms on page 11

Lecture: first of three on astronomy by Sir John Carroll, at Gresham College, Basinghall St, EC 2. 5.45 p m. Admission free

New Play: "A Lily in Little India" by Donald Howarth opens at the Hampstead Theatre Club, with Jill Bennett, Ian McKellen, 7.30 p m

Classic Film: "The First of the Few" at Fairfield Hall, Croydon, showing for one night only to commemorate the 25th anniversary of the end of the Battle of Britain. Made in 1940, stars Leslie Howard and David Niven

The Lord Mayor's Banquet at Guildhall, 8 p m

Pop: P. J. Proby at Mr Smith's Room, 75 Rushey Green, Catford, about midnight for one week. See page 25

TUES 16

Park Lane Fair at the Piccadilly Hotel, Piccadilly, W 1, in aid of the Forces Help Society and Lord Roberts' Workshop, 11.30 a m-8 p m, admission 2s, 1s after 5 p m

Theatre Exhibition: stage and costume designs, framed sketches and drawings, at 79 Randolph Ave, W 9, 2 p m-8 p m, for three weeks

First night of Roger Longrigg's play "The Platinum Cat", with Kenneth Williams, Caroline Mortimer; directed by Beverley Cross. Wyndham's Theatre, Charing Cross Rd, WC 2, at 7.30 p m

Ballet: revival of "Romeo and Juliet" at the Royal Opera House, Covent Garden, with Lynn Seymour, Christopher Gable and John Lanchberry conducting. 7.30 p m. Costume design above

Charity Ball: at the Royal Garden Hotel, Kensington, W 8, in aid of the Invalid Children's Association. Tickets, £7 10s for two, under 25, 5 gns per head over 25. Champagne Dinner, breakfast at 1.15 a m, dancing to Humphrey Phillips and his band, fur parade and ballet group from Royal Ballet, from 10 p m

WED 17

International Building Exhibition at Olympia, the theme: "Building for People." Open Mon, Wed and Sat 10 a m-6 p m, Tues, Thur, Fri 10 a m-8 p m, until 1 Dec. Admission 5s

First annual luncheon of the Society of Independent Manufacturers, to campaign for the restitution of private enterprise. Speaker and chief guest will be Enoch Powell, MP (above). 12.30 p m, Connaught Rooms, Gt Queen St, WC 1. Apply Mr J H Stevenson (HOL 1160)

Song and informal discussion: "What is a Folksong?", Julie Felix, Western Gavin and the Alexis Korner Group. Tickets 10s or 6s from Box Office, Town Hall, St Pancras, NW 1. 7.30 p m. See page 22

Professional wrestling: Royal Albert Hall. Contestants include Jackie Pallo, Ian Campbell, George Drake. 7.45 p m

Classic revival: First night of Pinero's "Trelawny of the 'Wells'," The National Theatre, the Old Vic, SE 1. 7 p m

Charity Ball: Park Lane Hotel, Piccadilly, W 1, in aid of the Florence Nightingale Hospital. 8.15 for dinner at 8.45. Tickets £2 17s 6d each

THURS 18

Art Nouveau Exhibition at the Grosvenor Gallery, Davies St, W 1: paintings, sculpture (above), furniture, ceramics, glass, fabrics, arranged by Martin Battersby, until 15 Jan

New books: Robert Graves' "Collected Short Stories"—30 of his personal favourites, 25s, and of "Something to Hide", by Nicholas Monsarrat, fourth in his series of modern novels called "Signs of the Times", 15s. Both published by Cassell

"Pop Art" (cover above) by J. Rublowsky, published by Thomas Nelson & Sons, 63s

Bernard Buffett at the Lefevre Gallery, 30 Bruton St, W 1, until 11 Dec. Mon-Fri 10 a m-5 p m, Sat 10 a m-1 p m. See Galleries page 15

English and Continental silver at Sotheby's, including silver suite by Paul de Lamerie at 34 New Bond St, W 1

FRI 19

Society of Portrait Sculptors exhibition, RWS Gallery, 26 Conduit St, W 1—150 heads and photographs showing portrait sculpture in domestic settings. Until 10 December

Sale at Christie's of English pictures and drawings, includes portraits of Maria Cassavetti and the original John Bull, at 8 King St, SW 1, 11 a m. See Salerooms page 11

Final of the Miss World Competition at the Lyceum, Wellington St, WC 2. 7.30 p m-10.30 p m—seats restricted, but it will be televised. Last year a British girl, Ann Sidney (above), won the contest

Concert: Bryan Fairfax Polyphonia Symphony Orchestra will play Beck, Stamitz, Mozart, at the Commonwealth Institute, Kensington High St, W 8. See Music Diary on page 6

Wembley Gladrag Ball: at the Empire Pool, Wembley, with Donovan, the Kinks, the Who, Georgie Fame, the Barron Knights, the Hollies, Cathy McGowan and three other compères, from 9 p m-4 a m. Tickets 30s from Box Office, WEM 1234

Our cover: Duffy's photograph of 21-year-old Gillian Hills, English actress who was disco vered in France. She is a singer, too—with a new record out on Friday, 19 November. And she is one of our New Girls—see page 30

	Opera	Concerts	Recitals
SAT 13	**ROYAL OPERA HOUSE. Le Nozze di Figaro,** Mozart (in Italian). 7.0. Conductor: Davis. Stars: Sciutti, Carlyle, Veasey, M Sinclair, Ganzarolli, Bacquier, Macdonald, Langdon * **SADLER'S WELLS. From** * **the House of the Dead,** Janacek. 7.30. Conductor: Mackerras. Stars: Andrew, Chorley, Dempsey, Dowd, Bowman, Dowling, Easton, Moyle	**ROYAL FESTIVAL HALL.** Ernest Read Orchestral Concert for Children Overture, La Cenerentola, Rossini. Symphony No 101 in D (The Clock), Haydn. Piano Concerto No 2 in B flat (1st movement); Beethoven. El Amor Brujo, Falla. Song for massed singing: Who is Sylvia? 11.0 a m. Conductor: **Lawrence Leonard, London Philharmonic Orchestra.** Soloist: **Andrew Haigh** (piano). 4s **ROYAL ALBERT HALL.** British Legion Festival of Remembrance, 2.30 (tickets 3s 6d 2s) and 7.0 (members only) **CHURCH OF THE HOLY SEPULCHRE EC 1.** Te Deum, Dvorak. Requiem, Brahms. 7.30. Conductor: **Donald Cashmore, City of London Choir & Orchestra.** Tickets, 7s 6d, reserved 10s **ROYAL FESTIVAL HALL.** Serenata Notturna, K 239, Mozart. Symphony No 8 in B minor (Unfinished), Rosamunde, Schubert. Overture, the Gipsy Baron, Waltz, The Blue Danube, Tritsch-Tratsch Polka, Radetzky March, Strauss. Waltz, Gold & Silver, Lehár. Austrian Peasant Dances Schönherr 8.0. Conductor: **Henry Krips, London Philharmonic Orchestra**	**GUILDHALL SCHOOL OF MUSIC,** Victoria Embankment, EC 4. Carl Flesch Competition. 10.0 **WIGMORE HALL.** Second Debussy Piano Recital. 12 preludes (BR II), 12 Etudes (BK I & II) Debussy. 3 0. **Daniel Ericourt** (piano) **WIGMORE HALL.** Sonatas: Corelli, Mayer, Silvestri. Concerto in C major Vivaldi/Bach. Prelude en Rondeau-menuet-gigue, Bach. Pezzo Ostinato, Rubbra. Six variations faciles sur un air Suisse, Beethoven. Malaguena, Albeniz. Prelude, Prokofiev. Impromptu, Roussel. 7.30. **Nicanor Zabaleta** (harp)
SUN 14	**PRINCIPAL ADDRESSES** **Royal Festival Hall,** Belvedere Rd, SE 1 (WAT 3191) **Royal Albert Hall,** Kensington Gore, SW 7 (KEN 8212) **Royal Opera House,** Covent Garden, WC 2 (COV 1066) **Sadler's Wells Theatre,** Rosebery Ave, EC 1 (TER 1672) **Wigmore Hall,** Wigmore St, W 1 (WEL 2141)	**ROYAL ALBERT HALL.** Service of Reunion by the Spiritualist Association of Great Britain, 7.0. Harry Edwards: speaker Nora Blackwood, Stanley Poulton—mediums (demonstration). Soloists: **Celia Arieli, Sandy Macpherson** * **ROYAL FESTIVAL HALL.** Sym- * phony No 5 in B flat, Schubert. Ein Deutsches Requiem, Brahms. 7.30. Conductor: **Jascha Horenstein, London Symphony Orchestra, Bach Choir.** Soloists: **Elisabeth Grummer** (soprano) **Franz Crass** (baritone) **ODEON SWISS COTTAGE** (PRI 5905). Concerto Grosso Op 6 No 5, Handel. Concerto for 4 violins in B flat, Vivaldi. Sonata for Strings No 6, Rossini. Sextet for Strings, Strauss. German Dances, Schubert. Two Pizzicato Polkas, Johann Strauss. 7.30. Conductor: **Claudio Scimone, I Solisti Veneti,** guest orchestra	**ROYAL FESTIVAL HALL.** Ballade No 2 in F, Op 38, Ten Mazurkas, Sonata No 3 in B minor, Op 58, Etudes, Op 25, Chopin. 3.0. **Vlado Perlemuter** (piano) * **WIGMORE HALL.** 33 Variations on a Waltz by Diabelli, Op 120, Beethoven. Images, Book 1, Debussy. Sonata (1924), Stravinsky. Scherzo in E major, Op 54, Chopin. 3.0. **Martino Tirimo** (piano) **CONWAY HALL,** Red Lion Sq, Holborn, WC 1 (CHA 8032). String Quartet in G. Op 54, No 1. Haydn. String Quartet No 9. Shostakovich. Clarinet Quintet. Brahms. 6.30. **Alberni String Quartet, Jack Brymer** (clarinet). Seats 3s
MON 15	**ROYAL OPERA HOUSE. Il Trovatore,** Verdi (in Italian). 7.0. Conductor: Downes. Stars: Jones, Guy, Bergonzi, Glossop, Langdon		**GUILDHALL SCHOOL OF MUSIC,** Victoria Embankment, EC 4. Finals of Carl Flesch Competition. 2.0 **WIGMORE HALL.** Songs by Bellini, Liszt, Brahms, Wolf, Purcell. 7.30. **Joyce Livingstone** (soprano), **Peter Gellhorn** (piano) * **ROYAL FESTIVAL HALL.** * Quartet in A minor, Op 13, Mendelssohn. Quartet No 2, Op 92, Prokofiev. Quartet in A flat, Op 105, Dvorak. 8.0. **Vlach String Quartet**
TUES 16	**SADLER'S WELLS. The Mines of Sulphur,** Bennett. 7.0. A performance for Youth & Music. Not available for public booking	**ROYAL FESTIVAL HALL.** Violin Concerto in D, Beethoven. Symphony No 1 in D, Mahler. 8.0 p m. Conductor: **Bernard Haitink, London Philharmonic Orchestra.** Soloist: **Ida Haendl** (violin)	**WIGMORE HALL.** Sonata, Mozart. 7 Fantasies, Brahms. Sonata in A major, Schubert. 7.30. **Alicia Schachter** (piano)
WED 17	**SADLER'S WELLS. Carmen,** Bizet. 7.0. Conductor: Mackerras. Stars: Reakes, Rendell, Blackham, Smith, Chorley, Herincx, Moyle, Jones, Dean	**ST PANCRAS TOWN HALL,** Euston Rd, NW 1 (TER 7070). Folk Music Concert. 7.30. **Alexis Korner** and guests. Tickets 10s, 6s * **ROYAL FESTIVAL HALL.** Sym- * phony of Psalms, Stravinsky. Symphony No 9 in D minor (Choral), Beethoven. 8.0. Conductor: **Ernest Ansermet, BBC Symphony Orchestra, BBC Chorus & Choral Society.** Soloists: **Heather Harper** (soprano), **Jean Allister** (contralto), **Ronald Dowd** (tenor), **Raimund Herincx** (baritone)	* **ROYAL FESTIVAL HALL.** Organ * Recital, Prelude & Fugue in D, BWV 532, Chorale Preludes: Meine Seele erhebt, BWV 648, Wo soll ich, BWV 646, Kommst du nun, BWV 650, Ach bleib bei uns, BWV 649, Wer nur den lieben Gott, BWV 647, Wachet auf, BWV 645. Bach Prelude & Fugue in E minor, Bruhns. Fantaisie in E flat, Saint-Saëns. Scherzo from Symphony No 6, Vierne. Sonata Eroica, Jongen. 5.55. **Gillian Weir** **WIGMORE HALL.** Quartet, Mozart. Three Pieces, Stravinsky. Quartet No 5, Robert de Roos. Quartet in G minor, Debussy. 7.30. **Gaudeamus String Quartet**
THUR 18	* **ROYAL OPERA HOUSE. Le Nozze di Figaro,** Mozart (in Italian). 7.0. Conductor: Davis. Stars: Sciutti, Carlyle, Veasey, M Sinclair, Ganzarolli, Bacquier, Macdonald, Langdon * **SADLER'S WELLS. From** * **the House of the Dead,** Janacek. 7.30. Conductor: Mackerras. Stars: Andrew, Chorley, Dempsey, Dowd, Bowman, Dowling, Easton, Moyle	**ROYAL FESTIVAL HALL.** Overture, Rosamunde, Schubert. Symphony No 4 in A (Italian), Mendelssohn Symphony No 1 in C minor, Brahms. 8.0. Conductor: **Istvan Kertesz, London Symphony Orchestra**	**WIGMORE HALL.** Six Songs, Brahms. Sonata No 2, Howard Ferguson. Five Songs, Fauré. Sonata in G Op 96, Beethoven. 7.30. **Yfrah Neaman** (violin), **Howard Ferguson** (piano), **Christopher Keyte** (bass-baritone), **Ian Partridge** (piano)
FRI 19	**ROYAL OPERA HOUSE. Il Trovatore** (See Mon) **SADLER'S WELLS. The Barber of Seville,** Rossini. 7.0. Performance for Youth & Music. No public booking	* **COMMONWEALTH INSTITUTE,** Kensington High St (WES 1852). 8.0. Conductor: **Bryan Fairfax, Polyphonia Symphony Orchestra,** leader: William Armon. Soloist: **Keith Puddy** (clarinet)	**WIGMORE HALL.** Nocturnal after J Dowland (1st London perf.) Britten. Suite in E minor, Bach. Partitie, S Dodgson. Works by Weiss, Sor, Ponce, Villa-Lovos. 7.30. **Julian Bream** (guitar)

by Andrew Porter of The Financial Times *are starred*

FRINGE MUSIC

Monday 15 November

ST MARGARETS, Westminster. St Cecilia Mass, Haydn. 8.0. Conductor: **Geraint Jones,** the **Geraint Jones Singers & Orchestra.** Soloists: **Margaret Price** (soprano), **Helen Watts** (contralto), **Gerald English** (tenor), **Colin Wheatley** (bass)

Tuesday 16 November

COMMONWEALTH INSTITUTE, Kensington. Chaconne, Purcell. Suite No 1 for solo cello, Bach. Plaint from the Faery Queen, Purcell. Trio Sonata, Handel. Songs, Purcell. Sonata No 1 for solo violin, Bach. Trio Sonata, Handel. 8.0. **Basil Lam Sonata Ensemble, Jennifer Vyvyan, Alan Loveday, Amaryllis Fleming**

Wednesday 17 November

COMMONWEALTH INSTITUTE, Kensington High St, W 8. Brandenberg Concerto No 3, Bach. Suite for flute in A minor, Suite for viola in A minor, Teleman. Brandenberg Concerto No 1, Bach. 7.30. Conductor: Raymond Leppard, **English Chamber Orchestra.** Soloists: **Richard Adeney** (flute), **Cecil Aronowitz** (viola)

* **ST STEPHEN,** Walbrook, EC 4. * The Century from Schütz to Bach Weib, was weinest du, Schütz. Solo Cantata, Tunder. Jesu meine Freude, Hammerschmidt. Alles war ihr tut, Buxtehude. Herr, wenn ich nur dich habe, Zachow. Partita, Pachelbel. Psalm 117, Telemann. Serenada for Strings and Nightwatchman, Biber. 8.0. Conductor: Roger Norrington, the **Heinrich Schütz Choir** and **London String Players**

Thursday 18 November

AUSTRALIA HOUSE. Pieces for voice & piano by Sarti, Scarlatti, Schubert, Mozart, Liszt, Debussy, Duparc, Schumann, Wolf, Arne, Carey, Moussorgsky, Lalo, Massenet, Bizet, Puccini, Australian composers: Hesse, James, Benjamin. 8.0. **Kevin Miller** (tenor), **Gwenneth Pryor** (pianist), **Peggy Fearn, Mary Warnecke** (accompanist). Tickets 3s & 4s, including coffee

GERMAN INSTITUTE, 51 Princes Gate, SW 7. Chamber Music Recital, works by Mendelssohn. 8.0. **Göbel Trio,** Berlin, **Horst Göbel** (piano), **Max Kayser** (violin), **Gottfried Schmidt-Enders** (cello)

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC 2. (COV 1066). ROMEO AND JULIET. Prokofiev. Conductor: Lanchbery. Choreographer: MacMillan. Cast: Seymour, Gable, Blair, Doyle, Dowell, Farron, Somes, Larsen. Tues 16 Nov: 7.30.

ROMEO & JULIET, Prokofiev. Conductor: Lanchbery. Choreographer: MacMillan. Cast: Sibley, Dowell, Blair, Doyle, Usher, Farron, Somes, Larsen. Wed 17 Nov: 7.30

BOOK AHEAD

CHARLIE GIRL opens at the Adelphi Theatre, Strand, WC 2 (TEM 7611) on Wed 15 Dec. Booking open now, prices from 8s 6d to 35s. In Charlie Girl Anna Neagle makes a West End stage comeback. Supporting stars include Hy Hazell and pop singer Joe Brown

HAMLET opens at the Aldwych Theatre, WC 2 (TEM 6404) on Wed 22 Dec. Booking opens 15 Nov for postal applications, 22 Nov for personal bookings. Prices for evening performances, 27s 6d, 22s 6d, 17s 6d, 12s 6d, 7s 6d. Matinees, 17s 6d, 12s 6d, 7s 6d, 5s. The Royal Shakespeare Company's Stratford cast including David Warner, Tony Church, Brewster Mason, Elizabeth Spriggs. Janet Suzman instead of Glenda Jackson as Ophelia

THE BAYREUTH FESTIVAL 1966 opens on 24 July, continuing until 28 Aug at the Wagner Festspielhaus. Booking open now. Prices from 20 to 75 Deutschmarks. Apply to Ticket Office, PO Box 2148, 8580 Bayreuth, Germany. Accommodation through local Tourist Office, Fremdenverkehrsverein, Lutpoldplatz, 8550 Bayreuth. Inadvisable to apply for accommodation until seats have been allocated

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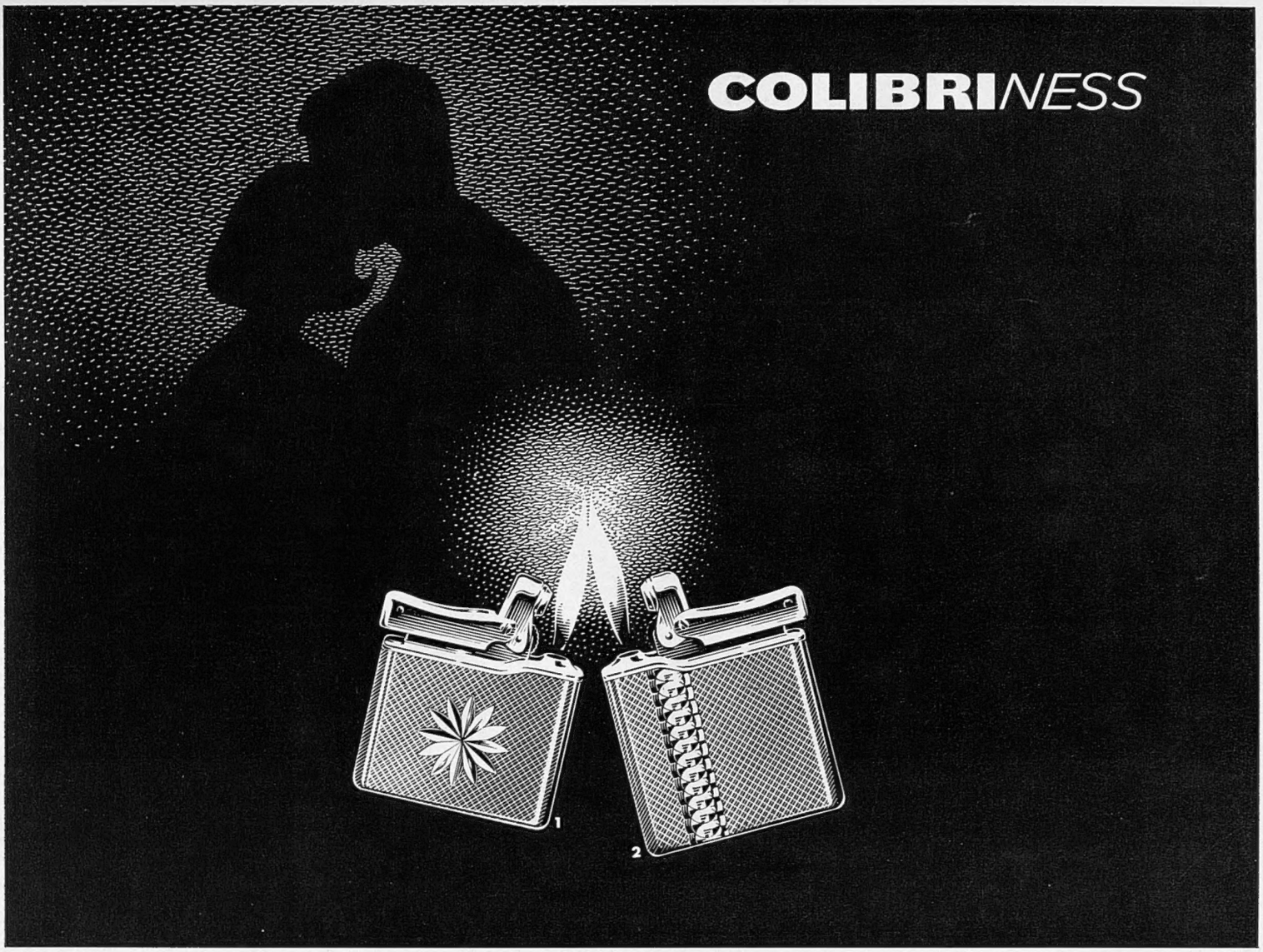

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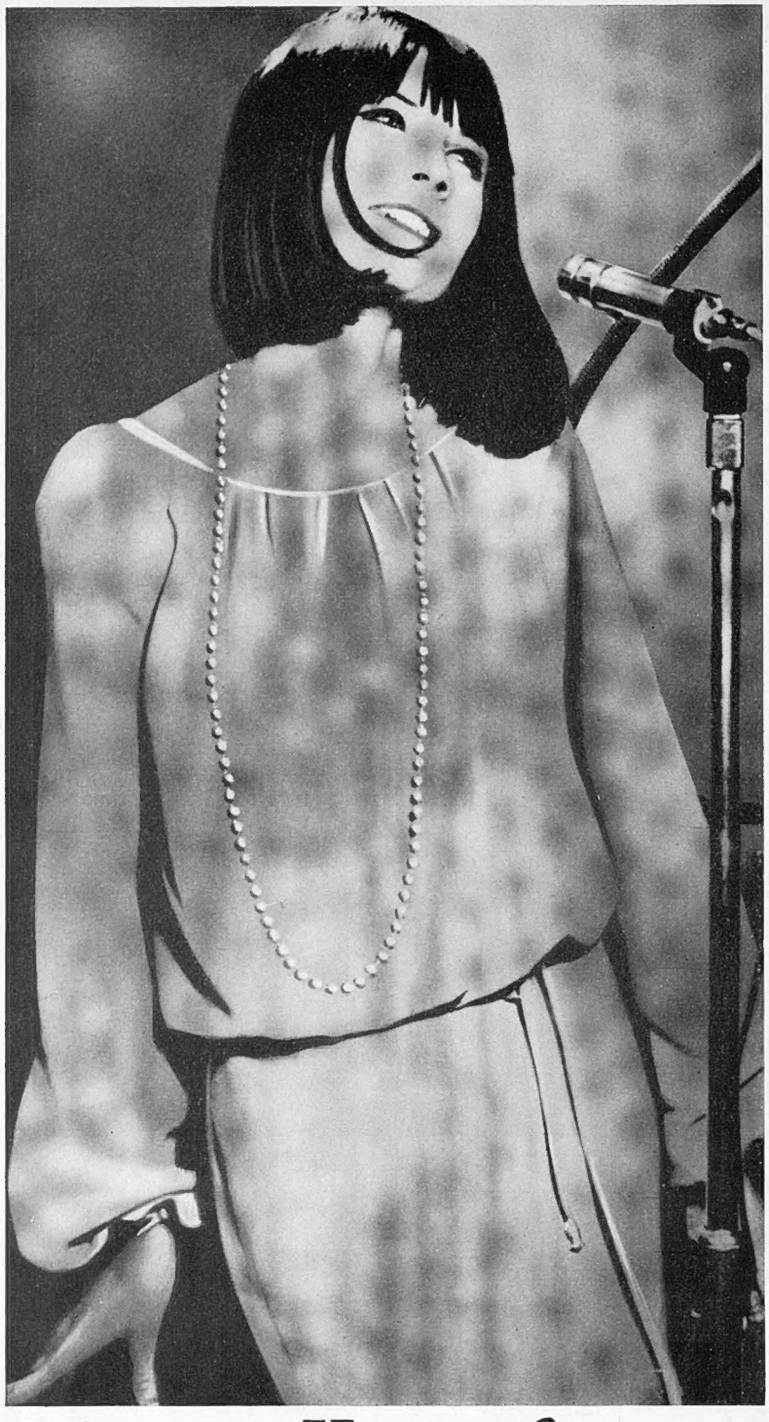

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Sports Choice

ASSOCIATION FOOTBALL
First Division: **Fulham v Nottingham Forest,** Craven Cottage, Sat 3 p m (Central Line Putney Bridge. Buses: 11 14 22 30 74 85 85a 93 220 268. Green Line 718)
Tottenham Hotspur v Sheffield Wednesday, White Hart Lane, Sat 3 p m (Piccadilly Line Manor House, then buses 127 259 279. Trains every 10 minutes from Liverpool St. Piccadilly Line Wood Green. then buses 233 149. Green Line 715a). Tottenham are unbeaten at home for the past 33 League and Cup matches. Sheffield Wednesday give Londoners a view of their new signing £35,000 inside forward and ex-Chelsea man, Jim McCalliog
West Ham v Chelsea, Boleyn Ground, Sat 3 p m (District Line Upton Park. Buses: 5 5b 15 23 40 58 162 238a 272. Green Line: 723 723a). East End of London meets the West side. Last year it would have been a sell-out but this season it's definitely not the match of the day, since West Ham are battling to keep in First Division and Chelsea are struggling to keep their players

EVENING SOCCER
Tottenham Hotspur v Hungarian Select XI, White Hart Lane, Thur 7.30 p m. Travel arrangements as above. Chance to see Hungary's probable World Cup team in action

FA CUP. FIRST ROUND
It's a long road to Wembley next May but this week the Third and Fourth Division clubs make a start. They meet clubs that have been fighting their way through the qualifying rounds since late summer. The following are the pick of the London area games:
Corinthian Casuals v Watford, Champion Hill, Sat 3 p m (Northern Line Elephant and Castle, then bus 176 184 to Dulwich Hamlet ground. Or Northern Line to Oval then bus 185). One of London's most venerable amateur sides having best season for many years, clashes with Third Division professionals Watford
Brentford v Yeovil Town, Griffin Park, Sat 3 p m (Piccadilly Line South Ealing, then bus 65 or short walk. Buses: 91 97 116 117 255 267. Green Line 701 702 704 705). Third Division Brentford meet non-league Yeovil Town who make a speciality of defeating big clubs in the Cup. Past victims of this West Country side include Sunderland and more recently Crystal Palace

RUGBY UNION
Blackheath v Oxford University, Rectory Field, Sat 2.45 p m (London Bridge to Blackheath 2.2 p m. Buses: 53 54 70 75 89 108 108a 192 228 228a. Green Line: 701 702)
London Welsh v Pontypool, Old Deer Park, Richmond, Sat 2.45 p m (Central Line Richmond. Buses: 27 65 71 90 90b)
Richmond v Harlequins, Richmond Athletic Ground, Sat 2.45 p m (District Line Richmond, then buses 27 37 65 71 73 90a 90b 235). Richmond are printing stickers for presentation to defeated opponents: "We were beaten by Richmond. But we'll be back." All of which sums up the optimistic attitude of London's most successful side this season
Rosslyn Park v London Irish, Priory Lane, Sat 2.45 p m (Central or Piccadilly Lines Hammersmith, then buses 72 73. Green Line: 714 715 716 716a)

RACING
Steeplechasing: **Cheltenham,** Sat 1 p m (Train 9.5 a m Paddington). Race of the day: Mackeson Gold Cup, 2 miles, £4,000. England's champion two miler, eight-year-old Dunkirk carries 12 st 7 lb. Victor recently at Ascot over Mill House he could win again. Reappearance of Irish Imp after a year's absence from racing also of interest. He carries 11 st 9 lb
Plumpton, Mon 1 p m (Trains Victoria to Plumpton 18 min past hour)
Wolverhampton, Mon (Train Paddington to Wolverhampton 11.10 a m)
Windsor, Wed, Thur 12.30 p m (Metropolitan and Piccadilly Lines Uxbridge. Then local bus shuttle service to course. Green Line: 704 705 718 725. Train Windsor Central or Windsor Riverside)
Ascot Heath, Fri 12.15 p m (Train Waterloo to Ascot 24 & 54 min past hour. Hour's journey)

BADMINTON
Surrey v Middlesex, Sun 2.30 p m, Wimbledon (Trains Waterloo to Wimbledon, District Line to Wimbledon). Last season's county champions Surrey attempt to be top all over again

GREYHOUND RACING
Stamford Bridge, Sat 6.15 p m. Thur 2.30 p m (District Line Fulham Broadway. Buses: 11 14 22 28 91)
White City, Sat and Thur 7.30 p m (Central Line White City. Buses: 71 72 72a 105 220 268)
Walthamstow, Sat and Tues 7.45 p m (Buses: 6b 38 69 249 249b 256 256a 257 278. Or buses 34 58 144 to Crooked Billet then short walk)
Park Royal, Mon and Fri 2.30 p m (Bakerloo Line Harlesden, then bus 12)
Wembley, Mon and Fri 7.45 p m (Bakerloo Line Wembley Park. Buses: 16 18 46 79 79a 83 92 92a)

Richmond in action—London's most successful side this season

Hendon, Mon and Fri 7.50 p m (Northern Line Brent. Buses: 112 142 245 266 292)
Wimbledon, Wed and Fri 7.30 p m (District Line Wimbledon. Buses: 44 77 77a 185 189 220)

TABLE TENNIS
Hastings Tigers Area Event, Sun 9.30 a m. All day. Bexhill (Train Victoria to Bexhill 8.45 a m, arrives 10.34 a m)

MOTOR RACING
Brands Hatch, BARC (SE Centre) Sprint, Sun 12.30 p m (Trains Victoria to Swanley 14 min past hour)
Brafield Stadium on A50, near Northampton. Hot-rod racing. Sun 2 p m (Train from Euston to Northampton 10.40 a m, arrives 12.31 p m)

SOFTBALL
Hyde Park, Sun 10.30 a m. Near Knightsbridge Barracks. Famous faces including Harvey Orkin take active time off (Piccadilly Line Knightsbridge)

TENPIN BOWLING
Wembley Bowl, Sat and Sun 9.30 a m. All day. Junior Doubles handicap competition (Bakerloo Line Wembley Park. Buses: 16 18 46 79 79a 83 92 92a). Among the entrants are: David Jones, the 15-year-old who won the London International Matchplay Championship last August. His partner will be 15-year-old American Don Gates

TV Choice

SAT 13 NOVEMBER
12.45 **Grandstand.** Racing from Cheltenham. Motocross from Builth Wells. BBC-1
1.45 **World of Sport.** Racing from Newcastle. Swimming from Aberavon. Rugby League from Wilderspool Stadium, Warrington (3.15). Professional Wrestling from Hull (4). Sports Results (5.5). ITV
5.30 **Dr Who.** The Daleks are back again
5.50 **Thank Your Lucky Stars.** Kathy Kirby, Gerry and the Pacemakers, Winifred Atwell, Danny Williams. ITV
7 **Festival of Remembrance** from Royal Albert Hall. BBC-1
7.30 **A Fight to Remember.** Dempsey v. Tunney. BBC-2
9.15 **Whicker's World.** What's a Pretty Girl Like You Doing in A Place Like This? BBC-2
10.10 **Match of the Day.** BBC-2

SUN 14 NOVEMBER
10.30 a m **Remembrance Day Service.** At the Cenotaph, Whitehall, BBC-1
2.50 p m **Andre Courreges.** A Tempo Profile. ITV
7.25 **Royal Variety Performance.** ITV
8 **Animal Farm.** 2nd of the Orwell quartet. Film. BBC-2
10.25 **The Drinking Party.** Jonathan Miller produces Plato's "Symposium". BBC-1
11.10 **The Eamonn Andrews Show.** Guest celebrity Shelley Winters. ITV

MON 15 NOVEMBER
7.30 **Steptoe and Son.** Last of the present series. Albert on a Flanders battlefield. BBC-1
8 **Love Story.** "A Marriage of Strangers" by Reginald Rose. With Betsy Blair and Donald Pleasence. ITV
10.35 **Tonight in Person.** Nana Mouskouri. BBC-2
11 **Day of Peace.** "Two," directed by Peter Collinson. ITV

WED 17 NOVEMBER
8.25 **Sportsview.** BBC-1
8.45 **Tortelier Master Class.** Beethoven Trio. BBC-2
9.30 **Party Political Broadcast** on behalf of the Liberal Party
9.40 **The Wednesday Play.** "The End of Arthur's Marriage", by Christopher Logue and Stanley Myers. The first to have music. BBC-1
9.40 **The Invisible Empire.** CBS documentary film about the Ku Klux Klan. ITV
10.55 **Richter and Rostropovich.** Beethoven's A Major Cello Sonata. BBC-1
11.15 **Jazz 625.** Jimmy Smith and Trio. BBC-2

THUR 18 NOVEMBER
8.25 **Man Alive.** Whatever happens to ex-champion boxers? BBC-2
9.25 **Show of the Week.** Tony Bennett. BBC-2
9.25 **The Warsaw Ghetto.** Photographic documentary from Himmler's personal records. BBC-1

FRI 19 NOVEMBER
9.25 **Miss World Competition.** From the Lyceum. BBC-1

TV: The Night To Stay In: Tuesday 16 November

Details subject to last-minute change

BBC-1 7.30 pm

SYKES AND A NEST-EGG. The last of the present batch

BBC-1 8 p m

Z-CARS. 'A Morning's Sport,' by John Elliot. Man-about-Newtown has good cause to think our policemen are wonderful

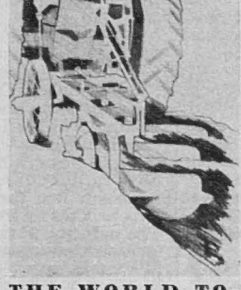
BBC-1 9 p m

PASSAGE TO INDIA. Santha Rama Rau's adaptation of E M Forster's novel is Play of the Month. Directed by Warris Hussein, with Dame Sybil Thorndike, Virginia McKenna, Zia Mohyeddin, Cyril Cusack

BBC-2 9.20 p m

MUSIC ON TWO. Toronto Symphony Orchestra

ITV 10.5 p m



THE WORLD TONIGHT. Food and the Revolution in Farming. This Granada show now No. 9 in the hit parade

BBC-2 10.15 p m

INTIMATIONS. Malcolm Muggeridge talks to Robert Graves

Illustrated by Anthony Cobb

Night life

People and places in London late-night entertainment

DISCOTHEQUES

Informal nightclubs and restaurants with dancing, usually to gramophone records. Some discothèques feature musicians from time to time

Ad-Lib, Charles House, Leicester Sq, WC 2 (REG 0983). 10 p m-4 a m. Annual membership 5 guineas; overseas members 3 guineas. First drink and cover 25s, subsequent doubles 10s 6d. Short grills menu and Ad-Lib Titbits Tray 15s 6d-£1. *Entertainment:* Dancing and discothèque; groups. Special entertainments this month

Blaise's, 121 Queensgate, SW 7 (KEN 6228). Opens 9 p m-2 a m. Membership 2 guineas. Mon-Fri entrance free; Sat 5s members, 10s non-members. All alcoholic drinks 3s. Chinese restaurant on premises, about 15s per head. Records & a live group, changing weekly, Roulette 2s 6d min. Blackjack 5s

Cromwellian, 3 Cromwell Rd, SW 7 (KNI 7258). 8 p m-2 a m. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

Dolly's, 57 Jermyn St, SW 1 (GRO 5927). 10.30 p m-4 a m. Closed Sunday. Annual membership 3 guineas. No entrance fee. Cover charge 1 guinea, includes first drink. Whisky, sold by miniature, 10s. Wines 36s. Steaks, salads and Danish specialities 12s 6d. Special breakfast from 3 a m

Downstairs, May Fair Hotel, Berkeley St, W 1 (MAY 7777). 10 p m-2.30 a m. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £2 5s. *Entertainment:* Trio from 11, cabaret 12.30

Flamingo, 33/37 Wardour St, W 1 (GER 1549). Closed Mon. 8-11 p m Tues, disc session. 7.30-11.30 Wed, big name band session, 8-11 Thur, disc session. 7.30-11.30 & midnight to 5 a m, Fri, band session and usually US star. 7.30-11.30, midnight-6 a m, Sat, band session. 3-6 p m & 4.30-11 p m, Sun, band session. Membership (incl in first visit) 7s 6d early session, 15s late session. Entrance 5s early session, 10s late session (more if big name). Tues, Thur record sessions 3s 6d. Dancing, soft drinks, refreshments, unlicensed

The In-Place, 2 Allsop Pl, NW 1 (HUN 1873/2989). 9 p m-4 a m. Annual membership 3 guineas. First drink 25s, thereafter 5s. Short grills menu about 30s a head

The 007, Hilton Hotel, Park La, W 1 (HYD 8000). 6.30 p m-2 a m. No entrance fee. Service charge 12½ per cent. Light supper from 11 p m from 13s 6d. Whisky 6s. Goldfinger cocktail 7s. Discothèque and a band from 9 p m

Saddle Room, 7 Hamilton Pl, W 1 (HYD 5851). 10 p m-5 a m. Membership £1 2s 6d (membership temporarily closed). Entrance & first drink £1. Subsequent drinks 3s. Short grills menu about 20s-25s a head. *Entertainment:* Dancing and discothèque

Scotch of St James's, 13 Masons' Yd, Duke St, SW 1 (TRA 6109). 10 p m-4 a m. Annual membership 5 guineas. Entrance 10s members; 15s guests. Grills menu about £1 a head till 3.30 a m. Drinks, single 5s; miniature 10s. *Entertainment:* Resident group, impromptu performances by famous clientele, cabaret

THE CANDY SISTERS *(above), Edmundo Ros' Club, 717 Regent St, W 1 (REG 7675/2640). All the way from Blackpool and an amateur talent contest, where they were discovered by Al Read singing The Banana Boat Song, made popular by Edmundo Ros himself. Their names: Veronica, 20, Jennifer, 22, and Angela, 24*

LYNDA BARON *(right), Talk of the Town, Hippodrome Corner, Leicester Sq, WC 2 (REG 5051). The girl from BBC-3, who admits to red hair, blue eyes and 11 years in show business at the age of 24, sings and dances in the revue Fatal Fascination. Helping out is singer Gary Miller and the usual glamorous line-up of befeathered girls. Not a bit like BBC-3*

PETER MAXWELL *(above), Rehearsal Room, Over Royal Court Theatre, Sloane Sq, SW 1 (SLO 2881). One grand piano and many voices. Has been described as "Mr Versatility Himself." Is shortly off on a grand cruise organised by a certain Sunday newspaper, and is booked for Australia with Jimmy Edwards. Sends up My Fair Lady . . . and even Fats Waller*

GAMING

Blenheim, 4 Blenheim St, W 1 (HYD 2071). Midday-3 p m; 5.30 p m onwards. Bar closes at 11 p m. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine, food can be brought in

Charlie Chester Casino, 12 Archer St, W 1 (GER 7045). Midday-6 a m. Membership compulsory, 1 guinea a year, 10s cover charge. Blackjack, dice and roulette. Limits 2s 6d & £100. Buffet provided

Crockford's, 16 Carlton House Ter, SW 1 (WHI 1131). Bridge starts at 2.30 p m, 2s-£1 a 100; poker 5 p m, 10s-£4 a game; chemin de fer 9 p m; blackjack 10 p m. Closes when play ends. Membership 8 guineas. Out-of-town residents, 4 guineas, overseas members 3 guineas. Bridge, chemin de fer, kalooki, poker and roulette. Limits vary. Restaurant and bar

Curzon House, 21-23 Curzon St, W 1 (MAY 0164). All round the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Blackjack, chemin de fer, gin rummy, kalooki, poker, roulette and baccarat. Limits vary. Good restaurant and bar

The Establishment, 18 Greek St, W 1 (GER 8111). Gambling starts between 11 p m & midnight. Membership, 2 guineas a year. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar open from 7 p m. Drinking till midnight in the gaming room. Food served 8 p m-3 a m. Dancing on first floor

Golden Nugget, 32 Shaftesbury Av, W 1 (REG 6211). 2 p m till the last member leaves. Membership 10s a year. Blackjack, kalooki, boule, dice, chemin de fer, poker, roulette and pontoon. Limits vary but average about 2s 6d to £50. Restaurant, licensed bar

Le Cercle, 5 Hamilton Pl, W 1 (GRO 5050). Open 10 p m. Membership 10 guineas a year, 10 guineas entrance fee. Overseas membership half these amounts. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar & restaurant

Hamilton Club, 2 Hamilton Pl, W 1 (GRO 2591). Open all the time but gambling starts about 2 p m. Annual membership, 8 guineas. Mainly bridge but some poker is played. Minimum stakes 1s, maximum 10s. Bar with normal licensing hours. Light food available but also a proper restaurant

New Casanova, 52 Grosvenor St, W 1 (MAY 1463). Opens 10 p m. Membership 2 guineas a year. Backgammon, blackjack, roulette and chemin de fer. Minimum stake about 10s. Free sandwich bar

Olympic Casino, 79 Queensway, W 2 (BAY 2163). 5 p m-6 a m (approx). Membership, 2 guineas a year. Table charges. Baccarat, blackjack, chemin de fer, roulette, dice. Stakes vary. Never go below 5s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the casino. Champagne buffet for members Fri

Palm Beach Club, 30 Berkeley St, W 1 (HYD 6585). Opens 5 p m till dawn. Membership £1. Baccarat, chemin de fer, blackjack, roulette, dice. Stakes vary, 5s upwards. Luxurious restaurant adjoining gaming rooms

Pair of Shoes, 21 Hertford St, W 1 (HYD 1801). Opens 8 p m for dinner and gaming. Membership 10 guineas. Blackjack, roulette, craps and chemin de fer. Stakes go high, min 5s. Bar & dinners

Quents, 22 Hill St, W 1 (HYD 7766). 6.30 p m onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack and occasionally chemin de fer. Billiard room. Minimum stakes vary from game to game, 5s-£2. Bar & restaurant

River Club Casino, 129 Grosvenor Rd, SW 1 (VIC 1621). Bar opens 5.30 p m, closes about 12.30 a m. Gambling can start at 5.30 but warms up about 11. Last dinner served 1 a m. Membership for club & restaurant 8 guineas a year, 5 guineas for out-of-town residents, 2 guineas for temporary membership. Membership, excluding the restaurant, 5 guineas. Blackjack, roulette, American roulette, craps, and chemin de fer. Restaurant membership covers the bar

Sporting Club Knightsbridge, 163 Knightsbridge, SW 7 (KNI 4252). Club opens 3 p m and closes normally at 3 a m but may be later, depending on state of play. Bar has normal licensing hours. Membership 3 guineas a year. Session charges for roulette, 10s 3-8.25 p m, 10s 8.30 p m to end of play. No session charge on Sundays but an inclusive charge of £1 for champagne buffet; all buffet tickets sold are eligible for raffle the following Wednesday for prize to the value of £100. Blackjack 10s-£50, chemin de fer, table charge £3, maximum opening bank £15, maximum bank £200. Bank Las Vegas, min stake 2s, max £50. American dice, min £1, max £50. Baccarat, min £2, max £250; à Cheval £500. Roulette 2s-£100. Restaurant opens 7 p m breakfast from 1 a m. Temporary membership may be arranged

The Victoria Sporting Club, 150/162 Edgware Rd, W 2 (AMB 2467). 2 p m-5 a m. Membership £3 a year. Table fees. Baccarat, backgammon, bridge, blackjack, chemin de fer, dice, gin rummy, kalooki, poker, roulette, and trente et quarante. Minimum stakes from 5s to £1, maximum from £50 to £600. Restaurant & bar

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Galleries

A selective guide compiled by Keith Sutton.
Exhibitions especially recommended are marked with stars

Dancing to celebrate a remission of taxes, Japanese, 1573-98, at the British Museum

William Roberts at the Tate

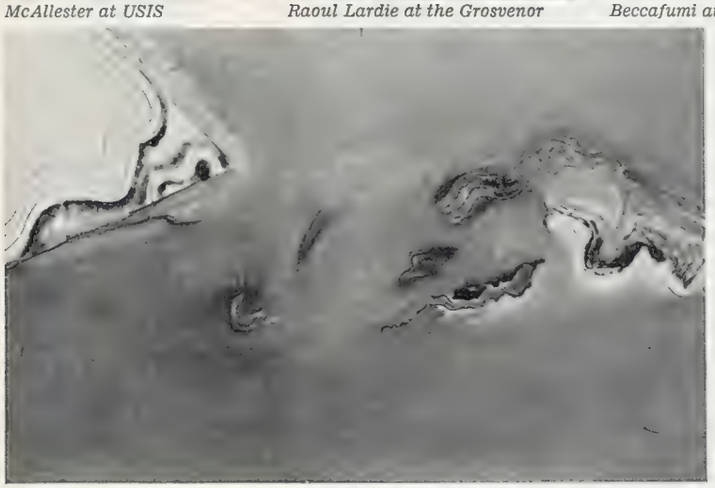
Hogarth at Agnews

McAllester at USIS

Raoul Lardie at the Grosvenor

Beccafumi at Agnews

mes Burr at Zwemmer



Henry Inlander at the Leicester

French School at Richard Hodgkin

OPENING

INDIVIDUAL SHOWS

Bernard Buffett, Lefevre Gallery, 30 Bruton St, W 1. MAY 2250. "The Sea": 15 oil paintings on canvas. 18 Nov-11 Dec. M-F 10-5, Sat 10-1

James Burr, Zwemmers, 26 Litchfield St, WC 2. TEM 1793. Recent lithographs in mixed techniques, 12 prints from about 10 guineas. Opening 16 Nov. Also currently John Bratby, 29 recent paintings, oil on canvas, average 56x32 in: between 175 and 350 guineas. Until 8 Dec. M-F 10-6, Sat 10-1

✱ **William Roberts** (born 1895), Tate Gallery, Millbank, SW 1. TAT 4444. Retrospective exhibition of paintings, watercolours and drawings. 20 Nov-19 Dec. M-Sat 10-6; T, Th 10-8; Sun 2-6

Edward Seago, Colnaghi, 14 Old Bond St, W 1. HYD 1943. Recent watercolour drawings, 53 various scenes, France and England: from 60 to 75 guineas. 16 Nov-7 Dec. M-F 10-5 30

✱ **Colin Self,** Piccadilly Gallery, 16a Cork St, W 1. MAY 2875. First one-man show of Norfolk born artist: about 40 small drawings and collages of various objects and figures with obsessive implications. From 20 to 50 guineas. 16 Nov-4 Dec. M-F 10-6, Sat 10-1

MIXED SHOWS

✱ **Grosvenor Gallery,** 28-30 Davies St, W 1. MAY 0891. Art Nouveau: full-scale exhibition - paintings, sculpture, furniture, ceramics, glass, fabrics, etc. From 18 Nov to 15 Jan. Also Martin Battersby, recent paintings. From 18 Nov to 11 Dec. M-F 10-6, Sat 10-1

Tooth's, 31 Bruton St, W 1. GRO 6741. Recent acquisitions: Bonnard, Budin, Forain, Marquet, Seginzac, Sisley, Vuillard. 16 Nov-4 Dec. M-F 9 30-6, Sat 9 30-1

USIS, United States Embassy, Grosvenor Sq, W 1. GRO 9000. "Fields of Colour." Kodak Scholarships in colour photography exhibition. Selection of work by present and past scholars; over 100 exhibits. From 17 Nov to 14 Dec (Sat, Sun and 25 Nov excepted). M-F 9-6

CURRENT

INDIVIDUAL SHOWS

Robert Banks, Trafford Gallery, 119 Mount St, W 1. GRO 2021. Second one man show. "Cordoba," 30 watercolours of Spanish visit. Varied sizes up to 31x22 in, from 35-85 guineas. Until 26 Nov. M-F 10-5 30, Sat 10-1

Peter Barrett, Drian, 5-7 Porchester Pl, W 2. PAD 9473. Paintings from Greece, 30 recent pictures, one or two very large, from 50-200 guineas. Until 20 Nov. M-Sat 10-6

✱ **Gerhart Bergmann,** Grabowski Gallery, 64 Sloane Ave, SW 3. KEN 1868. First showing in England of German artist, winner of Berlin Art prize 1962. 36 oil paintings, richly coloured, evocative near-Surrealist imagery. Until 26 Nov. M-S at 10-6

Elizabeth Blackadder, Mercury, 26 Cork St, W 1. REG 7800. Younger generation Scottish artist working and teaching in Edinburgh: mixed oils, watercolours and drawings in School of Scotland/Paris style, poetic landscapes and figures. From 25-100 guineas. Until 20 Nov. M-F 10-6, Sat 10-1

✱ **Peter Blake,** Robert Fraser, 69
✱ Duke St, W 1. MAY 7196. 23 pictures. First show exclusively of paintings, though some assembled surfaces. Fantasy-portraits of wrestlers, boxers, strippers: some new, some work over number of years. From £100-£700. Until 20 Nov. M-F 10-5 30, Sat 11-1

Sandra Blow, Anthony Fry, Mary Potter, New Art Centre, 41 Sloane St, SW 1. BEL 5844. Recent paintings. Until 4 Dec. M-F 10-6, Sat 10-1

✱ **Anthony Caro,** Kasmin, 118 New Bond St, W 1. MAY 2821. First show for two years of sculptor who has influenced the new younger British sculptors in a big clean-limbed way. Until 26 Nov. M-F 10-5 30, Sat 10-1

✱ **Corot** (1796-1875), National
✱ Gallery, Trafalgar Sq, WC 2.
✱ WHI 7618. Major retrospective exhibition, arranged for the Arts Council by Mr Cecil Gould. 137 works, oil paintings, drawings, photographic etchings and etchings. Adm 3s 6d. Until 14 Nov. Daily 10-6, T & Th 10-8, Sun 2-6

Diana Cumming, Anthony

continued overleaf

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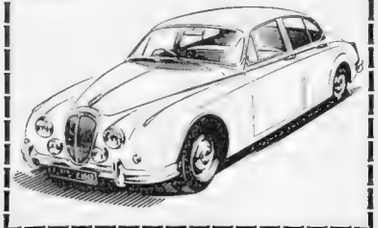

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GALLERIES

continued

Tooth Gallery, 6a Maddox St, W 1. GRO 7491. Recent and early paintings. Until 20 Nov. M-F 10 30-5 30. Sat to 1

Geoffrey Dance, Portal, 16a Grafton St, W 1. HYD 0706. Paintings of Moby Dick and Captain Ahab. Closes 25 Nov. M-F 10-6, Sat 10-1

Joan Eardley, Roland, Browse & Delbanco, 19 Cork St, W 1. REG 7984. Second one-man show, 40 oil paintings, lyrical abstracted landscapes. From 150-850 guineas. Until 20 Nov. M-F 10-5 30, Sat 10-1

Colin Garland, John Whibley Galley, 60 George St, W 1. WEL 5651. 38 oil paintings. Surrealist-fantasy, from small to 31x48in. Until 20 Nov. M-F 10-5 30, Sat 10-1

Stephen Gilbert, Hamilton Galleries, 8 St George St, W 1. HYD 3196. First one man show at gallery: "Structures '62-'65," 20 pieces in metals. Until 20 Nov. M-F 10-6, Sat 10-1

✱ **Gunter Haese,** Marlborough Fine Arts, 39 Old Bond St, W 1. MAY 5161. Sculptures, small scale, refined construction. First exhibition in England of young German artist, prize winner in Documentor, Cassel 1964, and one man exhibition in Museum of Modern Art NY 1964. Until 31 Dec. M-F 10-5, Sat to 12

Barry Hirst, Hanover Gallery, 32a St George St, W 1. MAY 0296. 10 paintings, Acrylic on canvas and 25 gouaches. from £40-£550. Largest pictures 60 in square. Until 3 Dec. M-F 10-5 30, Sat 10-1

Henry Inlander, Leicester Galleries, 4 Audley Sq, W 1. MAY 1159. Fourth one man show at gallery. Recent paintings and gouaches, from 200-300 guineas and 50-75 guineas. Also etchings, lithographs and gouaches of figures 19th and 20th century Masters. Until 27 Nov. M-F 10-5 30, Sat 10-1

✱ **Dieter Kliesch & John Paul Jones,** Brook Street, 24 Brook St, W 1. HYD 1550. Kliesch—first showing in England of German artist who paints literally letter-sized gouaches and watercolours of Klee-like fantasy, wry and rich coloured. Jones—West Coast American artist, after Los Angeles one-man exhibition, now showing pastels, highly wrought figures of Redon-like intensity and expansive poetic landscapes. Until 15 Nov. M-F 10-6, Sat 10-1

Kupka, Gimpel Fils, 50 South Molton St, W 1. MAY 3720. 30 drawings, watercolours and gouaches from his pre-abstract period, 1892-1908. Until 27 Nov. M-F 10-6, Sat 10-1

Mark Lancaster, Rowan Gallery, 25a Lowndes St, SW 1. BEL 3490. First one man show of Yorkshire born artist. 16 largish paintings, acrylic on canvas. Until 2 Dec. M-F 10-6, Sat 10-1

Heinz Mack. McRoberts & Tunnard, 34 Curzon St, W 1. GRO 3811. Aluminium reliefs. Until 10 Dec. M-F 10-5 30, Sat to 1

Brian Rice, New Vision Centre, 5 Seymour Pl, W 1. AMB 5965. "Target," new paintings, oil on canvas, second one man show at this gallery. Until 27 Nov. M-F 10-6, Sat to 1

J. R. Soto, Signals London, 39 Wigmore St, W 1. WEL 8044. Venezuelan pioneer of Optical Art. Work from a number of years including recent large wall-spreads. Until 24 Dec. M-F 10-6, Sat 10-1

Angela Varga, Molton Gallery, 44 South Molton St, W 1, MAY 2482. Jewellery, sculpture, reliefs and paintings. Until 27 Nov. M-F 10-6, Sat 10-1

✱ **Christopher Wood** (1901-1930), Redfern Gallery, 20 Cork St, W 1. REG 1732. 40 paintings and 20 drawings. Romantic lyricist artist whose life and work characterized an artistic attitude and accomplishment for a whole generation. Until 27 Nov. M-F 10-6, Sat 10-1

MIXED SHOWS

Agnew, 43 Old Bond St, W 1. HYD 9188. English pictures: 1730 to 1830, from National Trust Houses, in aid of N.T. Appeal Enterprise Neptune: admission 2s 6d. Illustrated souvenir 5s to Trust. Until 11 Dec. Also Domenico Beccafumi (1486-1551). Drawings from a Sketch Book. Until 27 Nov. M-F 9 30-5 30, Sat 9 30-1

✱ **Arcade Gallery,** 7 Royal Arcade, 28 Old Bond St, W 1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items, Greek, African and Oceanic, shown in recently extended premises. M-F 10-5, Sat 10-1

✱ **Arts Council Gallery,** 4 St James Sq, SW 1. WHI 9737. Belgium Symbolists (1884-1918): The Art Nouveau Period in Belgium. Paintings, drawings and some sculptures and objects. An exhibition covering the various movements of the period including its literary aspects. Artists include: Felicien Rops, de Smet, Evenepoel and van de Velde, and James Ensor. Until 27 Nov. M W F Sat 10-6, T Th 10-8

✱ **British Museum,** Great Russell St, WC 1. MUS 1555.
✱ Masterpieces of the Print Room—if it were a visiting exhibition, there would be queues. The Lion in Asia. Henry Christie—a pioneer anthropologist. Closing 10 Jan. State of Asia on eve of European invasion. Daily 10-5, Sun 2 30-6

Ewan Phillips Gallery, 22a Maddox St, W 1. MAY 4204. Exhibition of modern jewellery. Also Bella Brisel, Israeli artist working in Paris, oils on canvas. M-F 10-6, Sat 10-1

✱ **I.C.A.,** 17 Dover St, W 1. GRO
✱ 6186. Sylvester, Houédard,
✱ John Gurnival, Ian Hamilton Finlay, Henri Chopin, Ferdinand Kriwet, etc. "Between Poetry and Painting," first London exhibition of concrete poetry. Until 27 Nov. M-F 10-6, Sat 10-1. Adm 1s

Crane Kalman, 178 Brompton Rd, SW 3, KNI 7566. Anthology "Quiet" paintings, containing 5 early Ben Nicholsons', 2 Morandis', Max Ernst, Beaudin, Bores. Until 28 Nov. M-F 10-7, Sat 10-4

Maas Gallery, 15a Clifford St, New Bond St, W 1. REG 2302. English Romantic Painting 1800-1900. Until 19 Nov. M-F 10-5, Sat 10-12

Marlborough New London, 17-18 Old Bond St. MAY 5161. Prints by House Artists and others such as Fontana and Burri, from £12 upwards. 8 Nov through Dec. M-F 10-5, Sat 10-12

Temple Gallery, 4 Yeomans Row, SW 3. KEN 6622. Icons and antiquities. 10-6 daily

Victoria & Albert Museum, South Kensington, SW 7. KEN 6371. Museum Galleries open free daily. Special Exhibition —The World of the Bible: Archaeological Exhibition, Centenary of the Palestine Exploration Fund, until 28 Nov. M-S 10-6, Sun 2 30-6. Adm 2s 6d, students 1s 6d

Waddington Gallery, 2 Cork St, W 1. REG 1719. "Works on Paper." Anthology including house artists and others: Adler, Bell, Bernard Cohen, Denny, Diebenkorn, Francis, Gotlieb, Olitski, Wallis, Yeats, Zox, etc. Until 27 Nov. Daily 10-6, Sat 10-1

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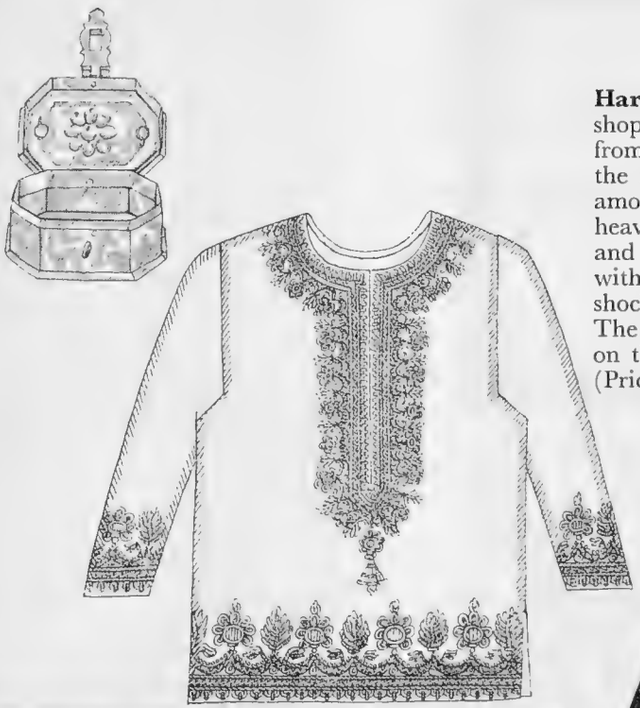

Harrods on Monday 15 November are opening a shop within the store which will stock goods imported from India. Called the Shalimar Room, it will be on the first floor and will tend to the Eastern exotic; among the stock will be men's smoking jackets in heavy silk (this one, below, is in navy blue, 17 guineas) and overblouses in sharp bright colours, encrusted with hand-embroidery. The one on the left is in shocking pink, with crusty gold braiding, 39 guineas. The small brass box (far left) with an embossed flower on the lid is available in three sizes, small size 25s. (Prices are approximate)

DRAWINGS BY ANNE MORROW

The International Building Exhibition 1965 starts at Olympia this week. Among the exhibitors are the Carron Group of Companies, who specialize in baths, basins and sinks; among their exhibits are their new vanitory basins (above) rimmed with stainless steel. These basins are large (22 in by 18 in and 20 in by 16 in), crisply designed and, unlike some washbasins hanging around, are entirely of the 20th century. They are available in colour-enamelled finish to match the range of Carron baths, and cost from £8 10s in white and from £10 6s in colour, from builders' merchants. Not exhibited, alas, are samples of some of the earliest baths made by this company. They sold at prices ranging from 39s to 156s, were "becomingly japanned" in art nouveau designs and patterns easily recognizable as Early Op Art. The bath shown below was made in 1904. Exhibition open from 17 November to 1 December, admission 5s. Open from 10 to 6 Monday, Wednesday and Saturday; from 10 to 8 Tuesday, Thursday and Friday

Shoppers at the Estèe Lauder counter at Marshall & Snelgrove from Monday 15 November to Saturday 20 November, will be pleasantly surprised by a free gift of Estèe Lauder's Liquid Diet. Drink for your skin, not you, the gift is made up of four bottles of cleanser, lotions and emulsion. Marshall & Snelgrove say that the offer applies to every customer making a purchase, however small, at the counter, but they do add cagily that most customers tend to spend an average of £2

On Monday 15 November Mappin & Webb are opening what they believe to be the largest retail jewellery store in Britain. It will take up 18,000 square feet in the Robinson & Cleaver building at 170 Regent St

The Park Lane Fair this year is being held for the first time at the Piccadilly Hotel, on Tues 16 November. It will be opened by Lady Hull, wife of the Chief of Defence Staff. Admission is 2s, or 1s after 5 pm

Above: electric kitchen clock with a timer attached, £12 4s

Below: black and white parsley chopper that keeps the chopped parsley in one place, £2 1s 6d. Both from Liberty, Regent St

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Holly Leaves will have something to interest you whoever you are. In colour, there's a decorative arrangement of the signs of the Zodiac: two pages of specially commissioned paintings of pheasants, by Dr Eric Ennion: a picture by Peter Biegel, the sporting artist, of the ride home after a day's hunting; a feature on Sussex church porches, and paintings of Joan of Arc, Herbertonford village in Devon, and the tinsel glamour of the Punch & Judy show. Black and white features include illustrated articles on the Witches of the North Country, Gamekeepers of the old days, Balloons and Airships, Engraved Glassware from the fourteenth to the nineteenth centuries, Thatching in East Anglia—and a Countryman's Quiz.

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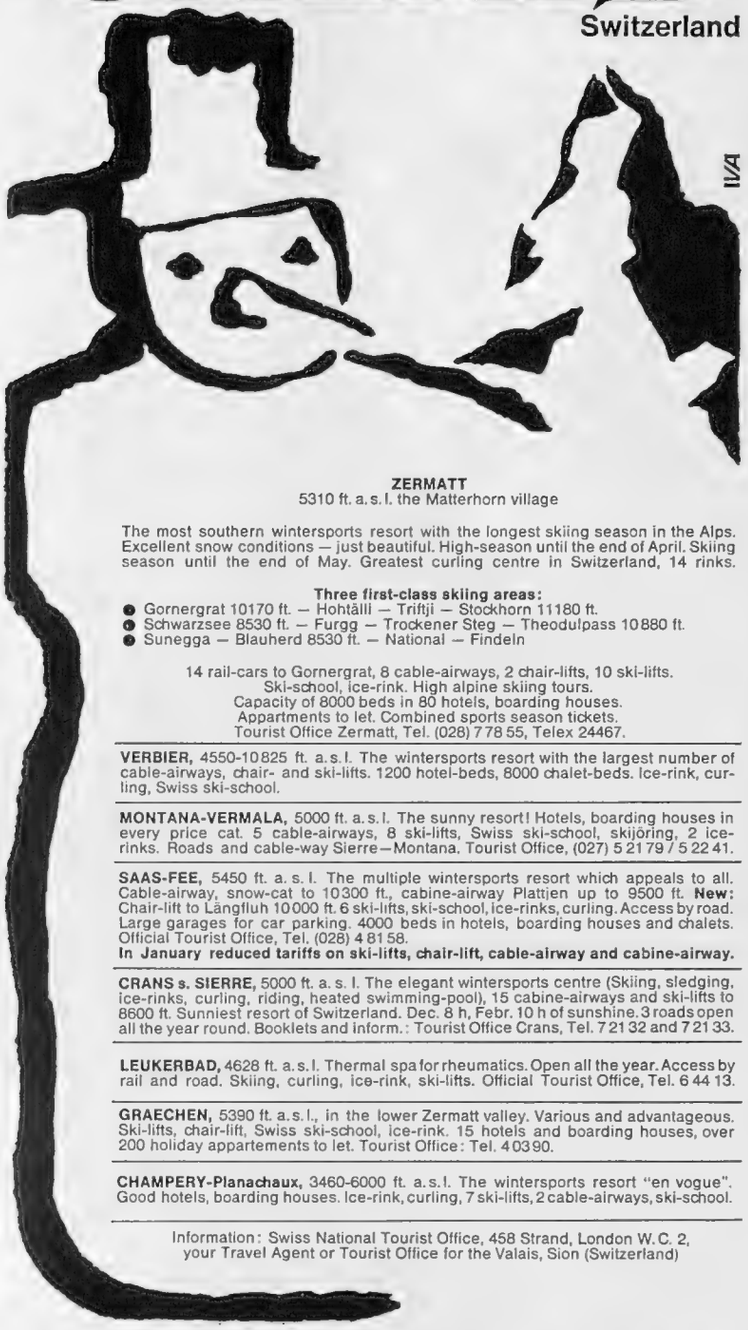

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PERSONAL COLUMN

Some people will believe anything

While the rest of us sleep easily at night, heedless of the dangers of sudden annihilation, a small group of people remains constantly watchful – observing, recording and analysing the hazards which threaten us. They are the members of the British Unidentified Flying Object Research Association. Once a month, they meet in Kensington Central Library to report on their findings.

The other evening, the Association held a public brains trust. There were between 250 and 300 people in the hall. The six members of the panel were introduced by the chairman, Dr Geoffrey Doel, a neat, precise physician who manages to discuss the presence of hostile Beings from outer space in the reassuring manner of a man diagnosing a slight case of influenza.

The team included Mr Gordon Creighton ("He was in Intelligence during the war. He has information from under the Iron Curtain through means we know not of"), Mr Gavin Gibbons ("He has *witnessed* UFOs, perhaps more of them than any of us will ever witness. He is one of the favoured few"), and Mr John Cleary-Baker ("Our journal editor. He had experience of Warminster. He did a very noble piece of work there"). Some of the inhabitants of Warminster recently thought they were being bothered by Beings. Mr Cleary-Baker supported their view.

Dr Doel stressed that the Society was not interested in "cultists". It was all very scientific, he said.

The first questioner asked whether UFOs had ever been seen entering the sea. Mr Colin McCarthy, a bearded young Australian, said yes, some young girls had seen a dome-shaped object hover over a creek near Darwin in 1963, causing the sea to boil. It cooled the moment the object disappeared. A middle-aged lady with grey hair and a violet cardigan said that a red UFO had come up out of the sea near Lynmouth. Mr Gibbons said that, on 24 March 1955, one had floated down towards the sea off the Welsh coast. Mr Creighton said he had seen it himself.

A young engineer on the panel, Mr Alan Sharp, was sceptical. Why did the sea cool off so suddenly, he asked. We passed briskly to the next question.

If the Occupants of flying saucers came from another galaxy, someone wanted to know, wouldn't it take them thousands, even millions of years? Mr Sharp said, yes, it would. Perhaps, many generations of Beings were born and died during the voyage. Mr Cleary-Baker said "it might be possible to cover huge distances by sidetracking the dimensions of time." Perhaps they just put the Crew into cold storage. Mr Steven Smith, an extremely shy young Cambridge graduate, said: "Who is to say that another Being does not live a lifetime of 1,000 years?" Nobody present, anyway. Mr Cleary-Baker said: "There might be some shocks in store for those who, very confidently in their earthly laboratories, lay down the dimensions of the universe exactly. Mr Creighton said: "I was once talking to a very distinguished astronomer and physicist, I won't tell you his name, and I

continued overleaf

Dakota Staton, (above) the jazz singer now appearing at Annie's Room, has been in Britain since May. She was born in Pittsburgh, worked her way through high school. "I started singing when I was 16," she says. "But that's never what I thought I'd be. Those people, you know, great people, they seemed so far above me. And so much older. I couldn't understand it had anything to do with learning. But it has. You have to go out there and crawl." She joined the biggest local band, Joe Whitey's, then went on to become a single act in Detroit and Chicago. She has made 16 LPs, the latest entitled Dakota With Strings

Julie Felix (on facing page), the Californian folk-singer, has been touring this country looking for English folk-songs. She will be singing some of her discoveries at a concert at the Fairfield Hall, Croydon, on Friday 26 November. Three days later the first of her two shows will be broadcast on BBC-2

said to him: 'You are a very distinguished astronomer and physicist, and I'm just an amateur, tell me how much has your astronomy helped you to know where these Things are coming from?' And he replied: 'I haven't a clue!' "

Mr Creighton folded his arms over his stomach and gazed with satisfaction at the audience, happy to have settled the point so convincingly.

Somebody asked why, when most people have never set eyes on a UFO, some enthusiasts seem to see them all the time. Mr Smith thought it was because these people kept their eyes peeled and were always looking out for UFOs. Mr Creighton couldn't understand why the Japanese were always seeing them. "The Japanese," he said, "do have very bad eyesight." Mr Gibbons said he has seen 16. Mr Gibbons said that Australian Aborigines saw them quite often. They thought they were the lights of their ancestors hopping about in the sky. Mr Gibbons pondered this remark and then said that people who were lying ill in bed ought to devote their time to looking through the window in the hope of seeing UFOs.

Was it significant, another questioner asked, that Warminster was only seven miles from Stonehenge, renowned for its association with Druids? Mr Gibbons stamped on this one. A woman who claimed to be in telepathic communication with the Pilot of a UFO, he said, had telephoned to point out that a straight line drawn between Glastonbury and Stonehenge (both Druidical sites) passed through Warminster.

"We looked it up," he said. "It turned out that the line passed some miles *south* of Warminster!"

Mr Creighton said: "I think they're here on their own business, not on ours. They're mostly here at night. They're not trying to attract our attention, far from it."

And the chairman said: "They seem to have an uncanny psychological knowledge of where to come down and when. They've got it taped. It would be so easy for one of them to come down in Hyde Park for half an hour in the day time, but that's not their purpose."

Just before the tea interval, a youth in the audience rose and asked: "Do you attach any significance to the fact that it is reported in the Bible that Elijah was carried off in a fiery chariot?" The members of the panel smiled indulgently. There was no significance at all, they said.

It was good to hear this ridiculous notion scotched. Fiery chariots! Some people will believe anything.

William Roberts – as he sees himself

Roberts declares peace

The retrospective exhibition of paintings by William Roberts, which opens at the Tate Gallery on Saturday 20 November, will celebrate a truce, if not an armistice, in a comic opera war between the artist and the gallery.

It began in 1956. Sir John Rothenstein, who was then Director of the Tate, held an exhibition of work by the Vorticist Group of artists, which was founded by the late Wyndham Lewis in 1914. It included paintings by Roberts, who had been a member of the group in 1914 but who soon broke away from the influence of the dominating Lewis. The exhibition devoted a good deal of space (and the catalogue most of the glory) to Wyndham Lewis.

Roberts was furious, and published privately a pamphlet entitled "Shanghaied" or "Vorticism Resurrected, a Sea Yarn for Abstract Artists." It opened with this sentence: "This relates how, in the month of July, in the year 1956, I was bound and gagged by a press-gang and forced to serve aboard the old hulk 'Vorticism' then lying off Millbank by Thames-side, under the command of Captain 'Manifesto' Lewis and his chief mate 'Little' John . . ."

He claimed that his paintings had been exhibited without his permission and expressed great irritation at Lewis's introduction to the catalogue in which, Roberts said, he was trying to acquire all the credit for Vorticism at the expense of other members of the group. In a second pamphlet, he accused Sir John of lending official support to what he called the "Leader legend".

Letters flew to the weekly reviews. Sir John replied. Roberts issued yet another pamphlet containing letters which the weekly reviews had declined to publish. He accused Sir John of giving an inaccurate account of his (Roberts's) life in his biographical work, *Modern British Painters*.

Sir John retired as Director of the Tate last autumn. The new Director is Mr Norman Reid.

Roberts, an obsessively retiring man, is now 70. He lives with his wife and son, who is a musician, in a house overlooking a canal near Regent's Park. He now refuses to exhibit in any private galleries – his last exhibition was at the Leicester Galleries several years ago.

Each summer, he submits his year's work to the Royal Academy – he is an A R A – and manages to make enough from his sales there to last him through the year. In the past few weeks, his wife has converted a small room in the house into a sort of home gallery from which she sells pictures to private buyers. They are not well off, she says, but they can live on these two sources of income. "Our needs," she adds, looking round the rather barely furnished room, "are not great."

Roberts, the son of a carpenter, was apprenticed to a poster firm after leaving school. He was an official war artist in the 1914-18 and 1939-45 wars. His style has changed comparatively little since he broke away from the angular Cubism of the Vorticists half a century ago. He continues to paint his carefully engineered arrangements of rigid, sculptured figures, showing no emotion.

His admirers mention the Florentines and Piero. Sir John has used the unflattering phrase "tubular-limbed puppets."

He is no longer neglected. The prices for his paintings have gone up in the last few years. But, more than most living artists of his generation, he feels slightly embittered by

real (and perhaps imagined) slights. Perhaps the Tate exhibition will heal some of the wounds.

With his own butler, P J Proby can always go back to song-writing

The time comes in the career of every pop singer when the fickle teenage fans desert him for a new idol and he must either adapt himself to a more mature audience or disappear from the entertainment scene forever. P J Proby has decided to desert the kids before they desert him.

Proby, who was 27 last Saturday, is to be re-packaged for a new market. His extravagant appearance and frenetic style of singing will be abandoned for a more demure manner, and he will sing different songs. *Quieter* ones.

The other afternoon he held a small salon in his house off the King's Road to announce the change. Mr Proby, wearing a blue velvet smock and white slacks, his long hair fastened in a pigtail by an elastic band, sat on a sofa beneath a portrait of himself in white satin and buckle shoes. ("That's by Delmo Veronese, a direct descendant of *the* Veronese," he said.)

His personal advisers sat in a tight circle about him. Photographers orbited around them, flashing bulbs. Beyond them stood another ring of dimmer functionaries. And, at the furthest reaches of this solar system, small girls (presumably admirers) perpetually twinkled into vision and disappeared again.

Mr Barry Langford, a former BBC producer who now produces him, said: "Jim Proby is the biggest extrovert who's ever appeared on the stage in

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P J Proby – to be re-packaged for a new market

Photograph by John Carter

"WATSON!"

this country. He has a tremendous voice. He doesn't need gimmicks. We're preparing an act that could go straight into *Talk of the Town* or even to Vegas. He'll sing big ballads – *Somewhere, Maria,* that sort of thing. I'm convinced from the reactions of my own wife and from my mother, who is 63, that it will go over. He's right at the top now. He still gets his standard fee for personal appearances: £700 a night. He's chucking it up to go into cabaret at £4,000 a week. Would you agree with my sentiments, Mr P?"

Mr Proby, who was gazing into a mirror and combing his hair, said: "Right!"

"We're going to start right now making a new Jim Proby," said Mr Langford. "He's doing what a boxer does, he's going into training. Buddy Bregman is the man who's changing the act. He'll live with Jim for three weeks. The whole operation will cost £5,500. The trouble with Jim, he's a perfectionist. We're putting a 14-piece band together of top British musicians. We're buying special lighting. There'll be new costumes, new arrangements. It'll be a completely new act from top to bottom. I think it's going to shake a lot of people. Jim, if he was to take six months off and go back to have his voice trained to what it was before, why he could sing in musicals."

Mr Proby lit a large cigar, carefully prised the cap off a bottle of English lager, took a long, slow swig, and said: "By the time we're ready to go into *Talk of the Town*, the act'll be gauged to audiences of all ages. I want to make this change, Bobby Darin did it, he did it, didn't he? Paul Anka has done it. Elvis has never done it, because Elvis can't sing that kind of music.

"You must realise I'm not allowed in any major theatre in England, only in small independent cinemas and crummy ballrooms. I'm being forced out of the teenage business. The Government will not allow me to appear before the teenagers."

"Ah, um, I don't think it's the Government, Jim," said Mr Langford. "It's the theatre managers."

"That's *right,*" said Mr Proby, "the theatre managers. I've been confined to places where I can only make £300 a night. I can't run my life on £300 a night. I need £1,000 a week for basic overheads."

Mr Langford said: "Jim Proby has his own full-time hairdresser and his own butler."

"I can always go back to song-writing," said Mr Proby.

Tilt-taker

Denis Tuohy (above), the linkman on BBC-2's Line-Up Review on Friday nights, started his broadcasting career as an announcer with the BBC in Northern Ireland. Tuohy, a Catholic, says: "Nobody outside Ulster can appreciate the significance of a Catholic being allowed to read the BBC's news bulletin. It was never publicly announced that I was one of them, but they can tell from the name, which is Southern Irish, and they can tell from the way you look." For a time, he wrote, produced and appeared in a series of satirical shows. "Taking a tilt at bigotry in Belfast requires a certain amount of lunacy," he says. "The satirical shows caused endless rows and most of the love poems I read were called obscene and immoral." He joined BBC-2 18 months ago, became an anchorman on Line-Up, which introduced the evening's programmes. Largely because of Tuohy's argumentative charm, the programme expanded and was switched to the end of the evening as Late-Night Line-Up. In his present Friday night spot, he has developed a refreshing personal style.

Photograph by John Carter

Concert soprano Denny Dayviss (above) is marrying Al Mancini, the American actor who came to Britain as a member of the TW3 team on BBC-TV, at Caxton Hall on Tuesday 23 November. Miss Dayviss is the daughter of a South African shipping man. She arrived in London to study at the Royal Academy of Music and now divides her time between recitals here and in South Africa. Last Christmas she played in pantomime in Manchester. She says she sings in eight languages, including Zulu. Mancini is the son of a London shoemaker – the London in Ohio, that is. He is now working on a six-part comedy serial, provisionally called Stavros – Ace Immigrant, to appear on TV next spring. Immediately after the wedding, Mancini will fly to Greece to appear in a film about Noah and Miss Dayviss will start rehearsing for a recital at the Wigmore Hall in December

FROM THE JOKE FACTORY

NOT merely prime ministers and presidents, but many who are totally committed to show biz have their jokes and ad-libs written for them by professionals nowadays. Any one of Bob Hope's battery of supercharged gag writers can count on $50,000 a year and Simpson and Galton, authors of *Steptoe and Son*, reputedly earn £20,000 annually as a team. But the joke-writing profession is not without its more modest practitioners, many of whom advertise in *Variety* or the insipid, poorly-written British equivalent, *Stage*; and for some years now I have been answering their small ads and buying material for as little as 10s for, say, A TASTY PACKET from SMITH'S (original) SCRIPTS.

"I got thrown out of a big store the other day. I only asked for some assorted tarts. Trouble was I went up to the wrong counter."

My first venture in joke-buying was with a man who signs his letters: "Your Fun-Maker, Fred Fortune", and who, for a pound, sent me his ORIGINAL GIANT FOLIO. Included in the grab-bag of mimeographed sheets was some Original Quick Cross-Talk for Straight (A) & COMEDIAN (B).

A. Do you travel much?

B. I used to, but I turned it up.

A. Why?

B. I travelled in ladies' underwear for a year and caught cold.

A. I mean travel abroad – Norway?

B. No, I went the other way – to Italy.

A. Touch Florence?

B. I didn't have a chance, her mother was always with her.

For a further pound Mr Fortune offered, among other delights, "THE VICAR AND THE CURATE, Clean funny gags & patter for Comedy Clerics" and "A SEAT IN THE PARK, Smashing cross-talk for Lady & Pick-Up Percy". Two burlesque song titles strongly recommended by Mr Fortune were *If The Bed Breaks In The Middle, Meet Me In The Spring* and *She Was Only The Sergeant's Daughter, But She Wouldn't Let The Police Inspector*. His FUN FOLIO was not without social content.

A. Don't you know the Queen's English?

B. I know the Queen's not French.

A. Haven't you had any education?

B. A college education.

A. Have you been to Eton?

B. I've been to Eton, Drinking, and Smoking.

Fred Fortune's mimeographed letter (THE ROAD THAT LEADS TO FORTUNE) warned: "*I* am the *Originator* of the particular service; others copy my Style but they'll never IMITATE the QUALITY". All the same, some time later I did write to another joke writer, Keith Cooper of Manchester. Mr Cooper informed me that, at the moment, he had 73 joke sheets for sale and the price was 5s for ten. With his "Cream of Jokes", Mr Cooper enclosed a sales sheet and among the items offered was, "Turning from the ridiculous to the sublime, a straight monologue entitled THE STONE . . . showing the way in which some people view RELIGION. This monologue will give offence to no one, whether they be Church of England, Methodist or Roman Catholic". Price, 3s. But I didn't send away for it as I was not much taken with Mr Cooper's Cream-sheet. Sample: "I called in a pub the other night with the wife. She said, 'Look at that couple over there. They've been married 30 years and he's holding her hand.' I said, 'Yes, he has to or she would hit him over the head with it.' "

A WELL-KNOWN Hollywood comedy writer now living in London told me that the definitive gag-file was compiled in the thirties by an empirical writer named David Freedman. It was born of necessity, that is to say radio. Freedman, like so many others, used to write sketches for Broadway shows and revues – routines that could run and bring in royalties for a year or two – when he was suddenly faced with radio, a national audience, and the need for new, if not exactly fresh, comedy weekly. Freedman put his entire family to work, clipping newspapers and magazines in many languages, and compiled an enormous joke hoard with a scientific system of cross-filing. Based on this HUMOURHEAP OR FORT KNOX OF FUN, if one may enter freely into the spirit of the idiom, Freedman wrote or administered the jokes for *The Eddie Cantor Show*, *The Rudy Vallee Show*, and others. Many of today's most successful television comedy writers were once apprentices in the Freedman factory, though the importance of the two-liner has diminished considerably since the situation comedy has come into fashion.

David Freedman's library of humour was, they say, ultimately worth a fortune, but other American material comes cheaper, as I discovered when I answered Billy Glason's ad in *Variety* and sent him three dollars for a sample copy of the PROFESSIONAL monthly comedy service, THE COMEDIAN.

"Dear Friend," Glason wrote, "WE SERVICE THE STARS – the biggest names in Show-Business: COMEDIANS, WRITERS, HOME TALENT PRODUCERS, AFTER-DINNER SPEAKERS, TEACHERS, PROFESSORS . . . COLUMNISTS . . . LIBRARIES . . . UNIVERSITIES . . . PENAL INSTITUTIONS, RELIGIOUS ORGANISATIONS SUCH AS CHURCHES . . . and anyone else who has to use a bit of humour or comedy in their work . . ." Glason, who signs himself "To wit, Billy Glason", assured me that he supplied "the mostest material at the lowest prices". Among the fabulous items Glason offered from stock were "HUMOR-DOR FOR EMCEES, A Complete Encyclopedia of Comedy Material," $100; "THE BLUE BOOK (STRICTLY FOR STAGS) – many night-club performers use this in a 'cleaned-up' manner", two volumes for $75; 'GIANT ENCYCLOPEDIA OF CLASSIFIED GAGS", 20 volumes for $1000; and the "PEDRO COLLECTION, GAGS & ROUTINES WITH A SPANEESH FLAVOUR!", $25. Fun-Master song parodies that sounded bouncy came at $5 each. My favourites were "JUNE IS BUSTIN' OUT ALL OVER, 2 VERSIONS, one A PREGNANT VERSION and the other a DIET VERSION . . . one is CLEAN, the other is NOT"; "THE LAST TIME I SAW PARIS (MORRIS), 4 different versions, 3 are rather sophisticated, the other is CLEAN"; "WHAT A DIFFERENCE A DAY (DAME) MADE, good and zingy, if that's what you want"; and "IRELAND MUST BE HEAVEN (THEY CALLED IT IRELAND) . . . CLEAN! An Irishman throws bricks at a Jewish friend who saved them and built a hotel."

GLASON wrote: "FUN-MASTER IS PROFESSIONAL. FUN-MASTER IS JEST-PROPULSION." He also warned that he made "NO CHANGES, accepted NO RETURNS, and gave NO SAMPLES. EVERYTHING is PREPAID." Glason's FUN-MASTER MONTHLY, the mimeographed COMEDIAN, contained, as promised, AUDIENCE LINES, AFTER THE ACT LINES, BAND AND ORK LINES, CROSS-OVERS, FLORIDA GAGS, HECKLERS, INSULTS, JUNE BRIDES, KNOCK KNOCKS, LAS VEGAS GAGS, ONE LINERS, RESORT GAGS, SQUELCHES, SARCASM, TEXAS GAGS, TOMMY MANVILLE GAGS and THOUGHTS OF THE DAY.

Following, a representative selection.

STORIES: A space ship landed in the Congo and a Martian stepped out and asked a Congo soldier to take him to his leader. The soldier said. "Lumumba or Kasavubu?" and the Martian said, "Take me to your leader, we'll dance later." ONE LINERS: This year I'm going to vote a straight ticket, just as soon as I find out which party is going straight. IF AUDIENCE STARTS TO APPLAUD AFTER A GAG: Please! I'd rather not be obligated. HECKLERS: I know you're not a North-woods hunter. THEY only open their traps three times a year . . . or . . . Hecklers make me feel like an elevator operator. It isn't the ups and downs that bother me, it's the JERKS. HUMOROUS VIEWS OF THE NEWS: I read where Khrushchev received a cable from the Congo, please send us more communist agents, that last batch was delicious.

And here's one of Billy Glason's DOUBLE GAGS.

"You ought to read books."

"I do. I like LITTLE WOMEN."

"Little women?"

"Yeah. In fact I like them better

BY MORDECAI RICHLER

than books. When I was a kid I always had my nose in a book."

"What's the matter, couldn't your mother afford a handkerchief?"

On balance, British joke vendors advertising in *Stage* ("If I should 'die', think only this of me: I should have got my comedy act from JO HOYLES") offered routines at much more reasonable prices than Billy Glason. Jo Hoyles, for instance, sells part rights on comedy material for as little as 3s a turn. I was particularly attracted by two skits listed in Hoyle's catalogue. "REJUVENATION, This is about an oldish man who is married to a wife much younger than himself. She persuades him to have an operation so that he will become young again. This is an original treatment of an old theme. Clean. There is nothing vulgar about it. Plays eight minutes. 5s." The other was "TWO OF A KIND, By a strange coincidence, father and son are in love with the same girl. Clean. Plays five minutes. 4s." John Slattery, yet another joke writer, sent me 25 gags ("Lots of burglars about lately, aren't there? I know a woman who had her bottom pinched") for a pound, as well as a kind personal letter, telling me how tough it was to break in a new act nowadays. Mr Slattery's fee for writing exclusive material is £2 a minute; £16 for eight minutes, with a £5 deposit and the balance when the final script is approved.

But the most high-pressured, hard-sell, and prolific of the various gag writers I contacted was certainly Peter Cagney. The incomparable Cagney. Before driving down to visit Cagney in Hove I answered his ad in *Stage* ("20,000 LAUGHS!") and sent him money for an assortment of jokes and routines. Immediately Mr Cagney, who tailors gags for the individual comic, wrote to ask whether my STYLE was CHEEKY or SLOW-WITTED. He asked for photographs and tape-recordings of my voice. In his MEMO FROM THE GAG FACTORY FOREMAN, Cagney wrote: "Entertainers everywhere have come to rely on Cagney's – their success is *our* bread and butter. We welcome all comedians . . . whether you need one brilliant topical gag or a complete 30-minute television situation comedy series, we can meet the demand with expertise and rapidity, and guarantee a top TAM rating!" On another page in the catalogue, Cagney runs testimonials from satisfied stars such as Bebe Daniels & Ben Lyon ("Thank you for the fine scripts"), Ken Dodd ("Great material"), Max Miller ("Excellent") and Dick Haynes ("Made the show"). He also claims to have written material for THE WORLD'S GREAT COMICS in Brazil, aboard the *Queen Mary*, in Ghana, Bermuda, and Canada. "GET IN THE SWIM," he urges. "HIT THE HIGHSPOTS. USE ONLY BRILLIANT CAGNEY COMEDY! . . . NO OTHER scriptwriters in the world have such a magnificent and widespread record of assignments . . . our writers are ALSO established and well-known novelists – two of them under contract to Herbert Jenkins Ltd, Kometforlaget (Stockholm), Cité de la Presses (Paris) and publishers in Spain, USA, Germany, and Portugal. THE ONLY OTHER WAY WE CAN CONVINCE YOU THAT WE ARE TRULY THE BEST, IS TO BLEED FOR YOU . . . AND THIS CAN ALSO BE ARRANGED. A Comedian's success is 60 per cent. his script. Invest in YOURSELF – *today*!"

I INVESTED £5, and the bundle I got by return mail included a spill of familiar jokes ("Do you know who is the lightweight champion of our town? Our grocer"), breast jokes, and variations on familiar breast jokes. I also received a copy of the M.C.'s COMPLETE ALBUM FOR DANCES AND PARTIES, fully copyrighted and available in seven languages, like the rest of Cagney's material. One Party Game highly recommended by Cagney is the STRIP JACK NAKED ELIMINATION. "The MC calls for garments to be removed by the male partner at each break. Sooner or later some men will voluntarily quit, but the best of them will go on to the end. Start with necktie, tunic collars, and belts, braces, etc. Do NOT go beyond reasonable bounds! For fun, a stooge might be planted in the contest, wearing highly-coloured tartan football knickers, and this one might remove his trousers when all the others have been eliminated. Give prize to genuine winner, of course."

Peter Cagney, lean, nervy, and 46 years old, told me that he has been a writer for 30 years. Cagney is not *only* a comedy writer. He has written novels, thrillers, stories, and musicals, and for a while after the war he published his own magazine, *Stag*.

"Eventually they all come to me," Cagney said. "There's nobody who can compete with me for comedy writing today ——"

"What about . . . Simpson and Galton?"

"Simpson and Galton! What did they do before they wrote comedy? They were amateurs. Did you see that double page spread on Simpson and Galton in the *Express* or the *Mail*? It shows one of them lying on a sofa and the other half-asleep in a cha'r . . . and it says, Portrait of Two Comedy Writers Thinking. *Thinking*! Who has time to think? I can write a 30-minute television comedy script, complete with technical details, in 20 minutes. *I'm* a professional . . . There's nobody who can compete with me for comedy writing today. I get all sorts of calls, you know. From somebody making a speech at the boiler-makers' dinner who needs a few cracks to a complete 30-minute script for Swedish TV. I've done the lot."

Cagney pointed out a glassed-in bookcase to me.

"I've written 40 million words – 78 books – you'd think I'd have a bloody fortune, wouldn't you? I mean those words aren't stuff that's gone into the waste paper basket. Published. The lot. Then you take somebody like Braine, he writes one flipping book – it's serialised in the *Express* and he's made.

"Braine writes a book – a flash in the pan, isn't it? I mean I'm for authorship. That's what I stand for. I've written 78 books – no, 84. Unless it's a property – a bound book – there's no future in it. Now look," he said, hitting the bookcase, "I'd back any of these books – any of them – against what's-his-name – that geezer Fleming. He made a fortune. A load of cod's wallop it was, too."

I asked Cagney if he still wrote books.

"No. I had a contract with Herbert Jenkins, four books a year, but what with all the other work I do it was taking me something like eight weeks to get rid of them. So I had to give it up, the novels, it was crippling. The flaming agent takes 30 per cent., you know, and even with the translations I was only earning an average of £300 a book . . . Once," Cagney said, slumping on the sofa, "Columbia was going to buy 12 of them . . . Well, it fell through."

Cagney told me he only earns about £20 a week, after expenses. He has three children.

"You're always waiting for the lucky break. It's sheer luck, you know. I do more work in three weeks than Simpson and Galton do in a year. I write for working man's clubs and holiday camps, that's a market the big money boys ignore, isn't it?"

PETER CAGNEY has been a joke writer since 1952. He has, he told me, some 2000 regular clients and about 100 of them buy material from him on a monthly basis. Last year Cagney's catalogue of STAG GAGS, CLUBLAND SPECIALS, VISIGAGS, PATTER PARADES, and COMEDY ACTS made for a turnover of about £1500.

Had he ever tried London, I asked.

"London? It's a closed shop. I mean TV, it's a closed ring, isn't it? There must be 20,000 comedy writers in this country, but if you look over 15 years' copies of the *Radio Times* I'll bet you won't find 20 new names. Look," Cagney said, "you tell me, what's the best comedy show in TV?"

"Well ——"

"*The Beverly Hillbillies*. And I can do better. I know from the testimonials I get that I could write a better show than any on the air. But it's a closed shop at the BBC. It should be investigated. Muir and Norden now. Who ever heard of them before they were well-known?"

Photograph by Robert Freeman

New girls

Tony Townsend (above), born 1945 to a Broadway actress, has wanted to be an actress herself since she saw Mary Martin in *Peter Pan* when she was seven. She has got as far as being a RADA student and has had two screen tests. She claims she was spotted by a film producer in Oxford Street and chased into a store. "Then they examined my teeth, all the time. They said 'That one sticks out. It'll catch the light. We can change them'. I said: 'Do you want the actress or the teeth?' I wore braces for seven years. That was enough. No braces now"

Edina Ronay (right), 22-year-old daughter of food guide Egon, was born in Budapest, studied art at St Martin's, did six months in repertory and two years at RADA. She has appeared on TV (*The Avengers, Riviera Police*) and in six films. Her latest, and biggest, part is a harlot in the new Sherlock Holmes film *A Study in Terror*, now at the Leicester Sq Theatre

Gillian Hills (below), began her acting career at the age of 14 with a film she never made. Roger Vadim saw a photograph of her and signed her up. A plane-load of journalists immediately descended on Nice, where she was at school, to interview her. But Vadim withdrew the part, Gillian left school and never looked back. She has played in four films, including *Beat Girl*, and *The Golden Goddess of Rio Beni*. Now 21, Gillian also sings—and she has a folksy record, *Look at Them*, out on Friday 19 November

Photograph by Duffy

Close-up
by Francis Wyndham

TONY RANDALL

Perhaps the biggest show-business phenomenon of the last ten years has been the success of the Doris Day–Rock Hudson movies: *Pillow Talk, Lover Come Back, Send Me No Flowers.* Some people have found it puzzling – Day is scarcely the most glamorous performer in the world, and neither is Hudson the most talented. But it becomes easier to understand when one remembers that these vehicles also featured Tony Randall, one of the funniest actors in films. "I think the three of us are awfully good together," he says. "Somehow we jell, it's just like marriage or a friendship, you can't explain why it works."

Randall is 41, a slight, talkative, amiable man with that oddly featureless quality often found in offscreen comedians (Jack Lemmon has it too). He's been an actor since he was 17: "I did everything, but principally the classics. I never made a name or made big money until I went into a TV comedy show called *Mr Peepers,* and that established me." Soon after he moved to Hollywood, and in 1957 appeared in Frank Tashlin's *Will Success Spoil Rock Hunter?* (known in England as *The Girl Can't Help It*). He still thinks this the best film he ever made, and Tashlin remains his favourite director. On the day after it was finished, he started work on *No Down Payment* – "my only serious film part. Remember the scene where Sheree North and I scream at each other? Well, Jerry Wald called me early the next morning and said: 'It's the best thing ever put on celluloid!' Years later I reminded him of this, and he said: 'I still say it's a good scene'. Not quite the same, was it?" Then he was cast as a harassed, hungover playboy in the first of the Day-Hudson series.

"*Pillow Talk* was a big success so we made it again and called it *Lover Come Back.* In some cases my lines in both movies were verbatim – though they were coarser in the second one, and I must add funnier.

Photograph by John Carter

Lover Come Back was an even bigger success than *Pillow Talk*. But we decided not to push our luck in the third one, and abandoned the theme of Doris's virginity. When you look at the movies, it's really *she* who's after Rock *Hudson's* virginity. Remember at the end of *Lover Come Back*, when she's finally caught him and he says just before the clinch: 'Be kind'?"

Randall was staying briefly at the Dorchester to finish work on his latest film, a comedy-thriller called *Marrakesh*. "With Terry-Thomas and Wilfred Hyde-White – who lives in Palm Springs, California which is *exactly* like Marrakesh, he might just as well have stayed home. And Senta Berger. In the love scene she said to me: 'Kiss my mouse'. I told her – better not print this – I'd love to kiss her mouse! I told Senta I'd be like a big brother to her and help her with her English. After the love scene she said: 'You kiss your sister like *that?*'"

His last two films before *Marrakesh* have yet to be shown in England. In *The Alphabet Murders* he plays Hercule Poirot ("Agatha Christie will *not* approve") directed again by Tashlin. *The Seven Faces of Doctor Lao* will be released at the end of this month: "It may not be the best *movie* I've ever made, but it's the best thing *I've* ever done in movies, actingwise as they say."

Tony Randall had been the night before to a concert at the Wigmore Hall. "A remarkable woman pianist. She played like a man – and there's a lot of men around playing like women, all sensitive, you know. This was old-fashioned thumping with lots of mistakes, but full of feeling. Am I musical? Well, I studied singing but I seem to have no talent – just the urge."

He was due to fly to New York the next day to start rehearsals for a Broadway show (his first for seven years) called *UTBU*. The initials stand for *Unpleasant To Be Unkind*. "It's about an international gang of assassins dedicated to ridding the world of undesirable characters. Alan Webb plays the chief operative, a 65-year-old blind man, and I'm his principal target, a 75-year-old actor trying to murder my 95-year-old mother – that's Thelma Ritter. The point is, will Webb get me before I get Thelma?"

American actors visiting England invariably rave about the English theatre and, if they can, about the country as a whole; Randall was no exception. "I came here for one day a year ago June and stayed five weeks, I had that great a time. The sun shone every day – for me England is a land of eternal sunlight. A few mornings it rained, but then it looked like something by Constable: Even Italy wasn't that beautiful. I saw Olivier's *Othello* one day and his *Master Builder* the next. I couldn't believe that *marvellous* an actor could be that *bad* an actor the next day. Don't mistake me: I think Olivier's the greatest actor in the whole world. Part of his greatness is in doing what he's not suited to. In my little world they only cast you in things you've proved you can do. We're never miscast in the States. I'd love to fail gloriously. It's too easy for us over there. Brando could have been the greatest actor in history. Everybody knew that. But he was content with things as they were. And Laurette Taylor – that was the end, acting at its best. But neither Taylor nor Brando were doing anything one-sixteenth as difficult as Olivier's *Othello*. The only other people in history who've been able to play *Othello* were Salvini and Kean. Bing Crosby singing *White Christmas* is very nice, but it's easy compared to *Rigoletto*. That's the difference between our theatre and yours.

"I'd love to work for Olivier at the National Theatre. He might be willing, but the charter wouldn't allow it. I think I could do some of the parts Robert Stephens plays – though not better than he. They're going to do *The Cherry Orchard* in New York this fall and I wanted to play Gaev but they said I was too young, which was silly. They suggested Trofimov instead; I waited, but nothing happened. I think I could play Astrov in *Uncle Vanya*."

Is Randall frustrated by typecasting in comedy roles? Can he *really* want to play *Hamlet?* "It simply doesn't matter to me, comedy or drama. When I began I thought I could do everything, at the time I was so interested in directing I didn't value comedy or anything else too highly. I came in on the end of the generation of actors who were destroyed by John Barrymore. The older generation were still slavishly imitating him – some still do, take Fredric March. I'm the last of the people who worshipped Barrymore but I got out from under. It's like those mumblers at the Actors Studio – they're only imitating Brando. And English actors imitate Olivier – make their voices yelp like dogs. They always imitate the least important things."

At last – and it seemed reluctantly – he talked about comedy. "Well, it's got something to do with having a sense of humour. *Real* humour – which sometimes doesn't make you laugh. A lot of comedy writers have no sense of humour, just a collection of gags. It's something to do with the horse's assery of mankind. The fellow who has nowhere to go so he walks along very seriously, very importantly. Comedy is somewhere between what people are pretending, and the truth: the difference is funny. Chaplin is the greatest example of this. Chaplin! I thought of going to knock on his door at the Savoy and saying any time he wanted me I'd work for nothing. He'd probably hate that, think I was insincere. So I would be, insincere – any actor would be nuts to work for nothing! But I *would*, for him. Though I wouldn't pay my own expenses — he could pick up my *hotel* bill, couldn't he?"

What about comedy actresses? "Doris Day, above all. She's marvellous. People don't realise how good she is. She's very average, I mean she's not gorgeous, she doesn't look like a movie star, but she's absolutely spontaneous and she can be honestly funny. She has what we call 'high visibility' – the slightest thing that flashes through her mind, you see in her eyes immediately. That's a valuable thing for an actor. Real acting is not *showing* anything, but these things coming through involuntarily – like a puppy dog that looks so guilty you know it's done something wrong. When we were kids and used to play Old Maid, whenever my sister held the Queen of Spades we'd know at once from her face. That's what Doris has got.

"An actor only needs control in order to concentrate on one thing at a time – so ideally each moment of the play comes as a surprise. All this about 'impeccable technique' – it's a lot of mechanics that anybody can have. In the days of radio, before TV, they used to talk about 'microphone technique' – as if there were such a thing. What the hell is that? Knowing how far to stand away from the mike? When somebody talked about Toscanini's 'incredible baton technique' he said: 'I can teach anyone that in 15 minutes'. But to get a lot of tired old musicians to go back to when they were young and wanted to make music – he couldn't teach that. What *was* the secret? Love or hate or something. . . .

"I've never understood about comedy technique. There are just various ways of underlining things so an audience gets the point. Never understood this thing called timing that I'm always praised for. Timing has to do with getting the laugh – not with whether it's funny or not. Audiences give you your timing. And with good lines, you don't need it. In the best stuff, the actor can take very little credit."

DOUBLE PROFILE:

THE RAHVIS SISTERS

BY PAULINE PETERS

Miss Raemonde says: "Don't you think today is rather inelegant?" Miss Dora says: "Ugghh, op art." A fashion writer says: "When I see someone draped in chiffon, I think 'Oh God, another Rahvis'." Rahvis Couture has been flourishing in Upper Grosvenor Street since before the New Look, and is still going strong.

Photographs by Lord Snowdon

Before

It is a Tuesday afternoon at the salon of Rahvis Couture in Upper Grosvenor Street, ten days before the autumn collection is due to be shown. Outside it is sunny and sticky; inside cool and pale green. The showroom on the first floor is large and empty except for pockets of disarray and the muffled chatter of models in a curtained-off dressing room.

Dora Rahvis enters and the chattering stops. She peers round the room and marches behind the curtain. What about that hem, she says and a buzzing explanation follows. A few seconds later she swishes through the curtain moaning gently that everything is a mess. "It's all different when we do the show. You won't recognize it next week. Ugghh, I can't bear it before the collection. I'm all tense."

She sits on a small white-painted sofa. A telephone rings somewhere. A *vendeuse* with a lean face and a pale suit comes in with a message about a delivery date. Two men enter selling yellow boots that are the wrong shade.

Then Raemonde Rahvis, Dora's sister, enters, in a beige skirt and full length coat with a pale fur collar. She looks as if she is in control but she says she is distracted. Dora says what about that hem to her and she goes off to the models' room, a hand on her forehead, repeating "Oh this collection, oh this collection."

During

. . . ten days later. The autumn collection is about to start. Lots of taxis in the street outside, a few chauffeurs. Upstairs that speech-day look, staff with flushed faces and better clothes than normal.

Raemonde and Dora are nowhere to be seen. Little gold chairs are arranged in three tiers round the L-shaped show room, nearly all occupied.

Lady Abrahams dominates the scene, looking a bit like Queen Mary in high black with ostrich feathers wafting aloft from a pill-box. Somebody says did you see Anna Neagle arrive.

Three photographers. One of the men who was selling boots the week before is there, trying to open a window. Most of the women look like rather glossy clients. There are one or two young men and girls and a few middle-aged women who look as if they've come in to be entertained.

The models look very real. Two are dark and bright and very young. Another is a healthy neo-1920's. The boots man thinks the ash blonde one the most gorgeous.

The clothes with the most fur on, the most ingenious use of sequins get the most applause. The models drape their coats carefully, apart from the girl who has a full length mink and that she trails on the floor.

When it's over and the women are pushing slowly out, a chink appears in the dressing room curtain. Dora's face, ashen and loathing, appears for a second.

The collection has taken its toll.

After

Three weeks later, and this is an afternoon for clients to get to grips with the new collection. A screen at the far end of the room gives the private viewing additional intimacy. A *vendeuse* can be heard telling a client how terribly *chic* this number is and we have something similar in green.

A couple of models, waiting to be called, watch themselves dance in the wall mirrors.

A woman enters from the main door of the show room and asks to see one of the Misses Rahvis. She is from Iceland, a store buyer, who met the sisters at a party once. Dora comes in and shakes the woman's hand. The woman has to re-introduce herself. Dora says "Iceland? I thought you just wrapped yourselves up in fur and spent all your time cutting raw steaks with razors." The woman looks surprised.

It turns out the woman behind the screen has ordered something. The Icelandic buyer orders patterns so Icelandic women can have Rahvis clothes. A good afternoon.

This collection is doing good business.

DORA is a very curvy woman with a lot of freckles and bright red hair which a young man at Vidal

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5

Photograph by Alexander Sanderson

4

tion not unlike one of his own paintings. He began his career as an artist at the age of 15 when he worked as a poster painter in Cuidad Bolivar. In 1950, he went to live in Paris, where he earned his living by playing the guitar in cafes and nightclubs. It took 15 years for his painting to be accepted.

4 Senta Berger, the 24-year-old Viennese actress (pictured here at a party in Soho), was discovered by the American film actor Richard Widmark when she was a 16-year-old drama student in her native city. He spotted her in the street while driving through Vienna, stopped the car, asked whether she was an actress and, when she said she wished to become one, arranged for a film test. She has appeared in *The Victors, Major Dundee, The Spy With My Face* and *Cast A Giant Shadow.*

5 This extraordinary picture of Gauguin, trouserless but unabashed, was taken in the studio of the artist Alphonse Mucha in Paris some time around the turn of the century. Gauguin, then an unknown and derided painter, had returned from the East with his Polynesian mistress. The photograph is one of a series taken by Mucha and now in the possession of the Grosvenor Gallery. Some of Mucha's work is included in an exhibition of Art Nouveau which opens there on Thursday 18 November

Simply crêpe ● Fashion by Peggy Roche ● Crêpe for three occasions. Here it's cool in cream or blue, sporty in grey, classic in black ● Early News: palest blue and yellow two piece, by Marlborough, £7 12s 6d at Peter Robinson Top Shop (not available until February). Strings of pearls by Corocraft 3 guineas at Fenwick and John Lewis, Oxford St, plus pearly bracelet 2 guineas at Dickins & Jones

Peter Robinson Top Shop, 214 Oxford St, W 1. (MUS 7700), Peter Robinson Top Shop, 65 Strand, WC 2. (TRA 7890), Dickins & Jones, Regent St, W 1 (REG 7070)
photographs by Terence Donovan

Creamy crêpe dress with two black daisies on low slung belt, 5 guineas at Fifth Avenue, Oxford St, and all other branches. Dress it up with a black Mongolian scarf, by Roat about £3 10s 6d at Bourne & Hollingsworth, Dickins & Jones, and Harrods. Pearl and beaded gipsy earrings, £2 15s 6d and a matching bangle, £1 19s 6d, both by Adrien Mann at Dickins & Jones

Fifth Avenue, Oxford St, W 1. (LAN 6175) Bourne & Hollingsworth, 116 Oxford St, W 1. (MUS 1515) Dickins & Jones., Regent St, W 1. (REG 7070) Harrods, Knightsbridge, SW 1. (SLO 1234)

Take a pair of grey flannel pants by Susan Small 7 guineas at Bourne & Hollingsworth, and a palest grey crêpe shirt by Susan Small $6\frac{1}{2}$ guineas at Bourne & Hollingsworth. String around with ropes of pearls by Corocraft, 3 guineas each at Fenwick and John Lewis Oxford St, add a silver leather belt, 19s 11d at D H Evans, platinum gold leather pumps, $8\frac{1}{2}$ guineas at Charles Jourdan, and a chunky silver ring set with iron pyrites made by Daniel McCallum, student of the Royal College of Art (not for sale)

Bourne & Hollingsworth, 116 Oxford St, W 1. (MUS 1515) Fenwick, 63 New Bond St, W 1. (MAY 9161) John Lewis, Oxford St, W 1. (MAY 7711) D. H. Evans, 318 Oxford St, W 1. (MAY 8800) Charles Jourdan, 10 Old Bond St, W 1. (HYD 0871)

Above: Severely simple black dress with low pleated skirt, matching scarf in white and black, by Femme 90, £8 15s exclusive to Clobber. Ring is plain black too, with a tiny pearl in the middle, 19s 6d at Dickins & Jones. Blonde top-knot, 14 guineas from Harrods
Right: Party dress in cream with bugle beads around top, by Polly Peck 9½ guineas at Simpson and Woollands. Twinkly bangles to match the beading, 2½ guineas and 5 guineas at Harrods, and ball earrings in diamanté to go with them, 3 guineas at Harrods
Clobber, 11 Blackheath Village, SE 10. (LEE 2120) Dickins & Jones, Regent St, W 1. (REG 7070) Harrods, Knightsbridge, SW 1. (SLO 1234) Simpson, Piccadilly, W 1. (REG 2002) Woolland, 95 Knightsbridge, SW 1. (BEL 6000) Harrods, Knightsbridge, SW 1. (SLO 1234)

A new face—in duplicate. John and Dennis Myers are twins, 19 years old. Both work in London as photographers' assistants and intend to be photographers themselves. Their interests (clothes, pop music, etc) and their haunts (the Pickwick, the Scotch of St James's, the Ad Lib, the King's Road Soup Kitchen) are conventionally typical of their generation. But their appearance harks back to a pre-Mick Jagger era, and to look at they are everything that modern English youth is believed *not* to be: clean, neat, glossy as Alain Delon and the Saint Tropez beachboys

photograph by Terence Donovan

SO FETCHING.....

1. Black baby crocodile bag from Paris—£136.10.0. **2.** Antelope cocktail bag with black enamel and diamante frame—£52.0.0. **3.** Pochette in printed velvet with pure silk matching scarf—£18.0.0. **4.** Black suede cocktail bag with braided jet trim. Satin-lined—£25.10.0. All available from Gift Department on lower ground floor.

Fortnum & Mason

181, PICCADILLY, LONDON, W.1

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Sassoon's salon in Grosvenor House sets to fall a bit dippily over her eyebrows. She is short-sighted and peers at everything, narrowing her false eyelashes to the merest slits. Somebody once said she was like a very feline female leopard and she thought that the nicest thing ever said about her. You can often see her mind.

Her sister Raemonde is more on the vertical side with a good jaw and dark glasses. Imagine her as a girl, bright and all knees. She has taken up architecture and loves visiting country houses.

She is 18 months older than Dora. Raemonde likes young people for their ideas. Dora would rather they were between 45 and 54 and not very tall.

In the beginning the sisters concocted themselves. Those were the days before sackcloth and Quant, when it meant something to be *chic*, so they looked at the name they were born with, which was Davis, and somehow made Rahvis. Rahvis Couture.

They were first taken to Mayfair by their father when he returned to England after a venture in South Africa. He was a Jewish property speculator, rich one minute, poor the next. Their mother started the business during one of his crises – a very ordinary little dress place.

The sisters were smart. They thought of all sorts of little gimmicks before anybody else knew what a gimmick was – fantasy drapes in their little window, funny extravagant names for the clothes. Before long they had enough money to install themselves in a huge old house in Upper Grosvenor Street where they are to this day. Raemonde owns the business and Dora helps with the collections.

They have attracted a certain kind of woman to their salon, rich and worldly and craving glamour. Margaret Leighton is their favourite and her portrait in oils hangs in their showroom.

Their best years were the late forties and the fifties. They did things with the New Look that everybody needed at the time, kind of swirling and floating and very dressed-up. Some of their best clients were the wives and daughters of Press Lords. Aly Khan and Orson Welles used to go to their parties. Burglars kept stealing their jewels.

People who know them say the sisters haven't changed a bit since those days. It's just that they keep their jewels locked up in the bank – and London is a different place.

The sisters never meet at night except occasionally when they come across each other in the gambling clubs. Dora says she is an all-time loser. When she's down, and occasionally she is £200 down, she thinks "What a damn silly way to waste money and I get as black as hell."

Dora likes giving dinner parties, her table set for eight or ten, a fire burning in the grate – and the clocks put well forward. "I don't care who knows it. I love having people but they always stay too long."

"I'm mad about etymology. I love hearing brilliant conversation even if it's over my head"

She thinks writers make good guests if they're men and MPs if they're dishy. "They've got such command of words. I'm mad about etymology. I love words. I love hearing brilliant conversation even if it's over my head. Winston was her all-time favourite man. "It was his inspiration, his choice of words, oh and his cuddliness."

Raemonde likes restaurants, a different restaurant every night. Often she asks people back to her flat for drinks. The flat is above the showroom. Parts of it have just been done up in glamorous style by two young interior designers from Australia who are friends of hers. The entrance hall has been converted into a bar with white and green vinyl tiles on the floor, polished every day and looking like marble. A long white sofa is pushed against the far wall. Blue and green glass from Casa Pupa, but to be replaced by Venetian, is displayed on shelves. Old French prints mounted in green hang on the walls, the doors are white and brass-studded. She has a small collection of china and gilt hands.

The entire flat is wired for music: "Pale hands I loved beside the Shalimar", "The Dream of Olwen", "Stranger in Paradise" and others. The balustrade is upholstered in crushed pink velvet with brass studs. The main bedroom has pink silk-papered walls and a lot of white frills and heart-shaped cushions. The second bedroom is also pink and white with flowered paper and lacy lamps.

"I didn't like him. I didn't dislike him but I didn't like him"

The dining room has a large mirror–topped table with a scalloped edge and maroon linen doileys.

Dora lives nearby in Mayfair with her husband who she says is almost a millionaire. He retired a few years ago when he sold a small chain of stores.

"He's a very handsome little man," she says. They have been married 16 years. She says they have separate bedrooms, separate bathrooms. She always listens to his advice on business problems. He is her second husband.

Raemonde thinks everybody should be married once. "What do you know about it," queries Dora. "You were only married for 18 months. I've been married all my life. I *have*. Ever since I was 16. I ran away. It was just no good though. I didn't like him. I didn't dislike him but I didn't like him."

Dora says Raemonde's husband was very good-looking. "Well wasn't he?" Raemonde supposes he was. "But men are so weak. A woman wants to be mastered. When a man gets married all he wants to do is hibernate, sit at home every night. It's women who want to go out. I think the trouble with marriage is that you put all your eggs in one basket, so to speak. I don't think I like concentrating on just one person."

Dora says she's an all or nothing woman. "But being in love is evil. It's an obsession. If you just love someone and it's sort of platonic, that's good. It's the in-love bit, oh that's evil."

Raemonde thinks some good must come out of it. "All that feeling can't be wasted. But to tell you the truth I wouldn't give up my friends for any man. My friends are very precious to me. Real friends are people you can ring up in the middle of the night. When the man's gone your friends are still there."

Dora says you can soon make friends. Any time. She thinks a good friend is someone who will lie for you if necessary.

There was a time, four years ago, when Raemonde was thinking of marrying Paul Adam, the bandleader. They announced their engagement and he told the Press he wanted some permanence in his life and that Raemonde was really the right girl. Six months later, they concluded in the William Hickey column that he worked by night, she worked by day and they'd never meet.

"He's a nice man really," says Raemonde now. "But tell me, honestly, would you marry someone who was being chased by young girls all the time? His fans used to ring him up all the time. You'd never know where you were.

"When you're married you just have to get used to your husband having little affairs. Everybody knows that. But all those young girls running after him, that's something else altogether."

Adam was 47 at the time. Raemonde says "I don't like younger men for myself, personally. But I like their company. They've got more sparkle, a fresh sort of attitude. It must be my frustrated maternal instinct coming out. No, that's wrong. I like to think of myself as a sort of big sister to them all. A bit older in years, perhaps, but not in spirit."

"I can't stand young men. I can't bear them. I like them to be young for their age but mature"

Dora shudders. "I can't stand young men. I can't bear them. I like them to be young for their age but mature."

She likes *Time* and *Playboy* and never looks at fashion magazines. "I can't bear them. My sister reads the lot. All I want to know about fashion is what Balenciaga's doing because he's the Daddy of them all.

"To tell you the truth this whole business drives me mad. I'm a perfectionist, you see. And every time we start on another collection I go round the bend trying to get everything perfect. Sometimes everything gets together quite easily. This time we've had hardly any hitches. But there are times when I say that's no good, that's no good and that's a mess. Do it all again. So we start from scratch. And then I think perhaps we're getting somewhere. But when it's over after the collection's been

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. . . . . FOR CARRYING

5. Large size travel-bag—£35.0.0. **6.** Chunky handbag—£27.0.0. **7.** Medium size travel-bag with key, zip pocket—£31.0.0. All from Italy in two-toned velvet, black leather trim. Colours: Sage/black; Maroon/green; Kingfisher/black. All available from Gift Department on lower ground floor.

Fortnum & Mason

181, PICCADILLY, LONDON, W.1

Busy afternoon at Rahvis Couture: a buyer from Iceland sits on the sofa with Miss Raemonde on her right, and Miss Dora on her left, while mannequins display sequinned Rahvis models

shown I start seeing faults everywhere. Too late then of course. So I think wait until next time, we'll have the most perfect and simple collection the world's ever seen."

The sisters are renowned for the flamboyancy of the clothes they design. A fashion writer once said, "Whenever I see someone draped in chiffon, I think 'Oh God, another Rahvis'."

But their clients have included Lady Mountbatten, Zsa-Zsa Gabor, Marilyn Monroe, Jane Russell, the Queen of Albania and "some queens who got chucked". They have made a golf hat for Danny Kaye and a shirt for Jerry Lewis.

The sisters say their hallmark is glamour. Both hotly maintain they have a passion for simplicity. Raemonde prefers to wear tailored suits in good tweeds and suedes. Dora says her favourite dresses are black slips with straps. That is, when she has any dresses.

"There's a woman who's dying to get her hands on this suit. Well she can't have it"

"There are certain times of the year when I've no clothes and I think this is one of them. I get something from the workroom and then I sell it. There's a woman who's dying to get her hands on this suit. Well she can't have it. For goodness sake don't give it to her when my back's turned. It's all I've got."

Raemonde says: "We have a few dear friends who can't afford Rahvis clothes so we let them have our things when we've worn them a bit.

"We've never had any difficulty in getting clients, not even in the beginning. I think it's partly because we put our personalities into our clothes. The clothes are really what we *are*, if you see what I mean."

When a collection is due work dominates their lives. In the between times both are subject to pet obsessions. Dora's current one as it happens is so strong that not even the collection could subdue it. She has bought a small house in Curzon Street and every morning she goes down there chivvying the builders, the decorators, the odd job men. "It'll be wonderful when it's finished. I've got this marvellous fireplace with flying horses on it. I'm doing the whole house up completely. I won't have an interior decorator. I don't like them, even though it knocks hell out of me doing it myself. It's not as if I know what I'm going to do with it when it is finished. I just thought I'd buy it and do it up."

Raemonde is currently being spellbound by the 18th century. She fell in love with the period's architecture first. "But that period has such tentacles of beauty and elegance, you can't just stop at architecture. I would have loved being alive then. Don't you think today is rather inelegant?"

Dora used to rent a flat in Brighton. She thought it was nice to go there for weekends but now she would much rather be in the Bahamas. She swims a lot. "I love the feeling of being wet. I must have been a duck. I could swim the Channel. I'm sure I could. I could swim for ever. I'm mad about keeping the body perfect. I go to the International Sportsman's Club. It's quite handy really."

Both do charity work, Dora for arthritics, Raemonde for cancer. Dora says "I won't sit on those committees with all those women in those hats. I used to visit an arthritic every week and then she died. Do you know what happens to you when you're dead? I'm going to be up there in my long grey chiffon with a good pair of binoculars saying 'Fancy meeting you here' to all my old chums.

"What do you mean which side? What else is there worth being than a Conservative?"

"We had a client who was an actress. She'd got cancer. She liked me and she kept asking for me so I used to go and see her. They told her she'd had it. I felt sorry for her. One afternoon she said she thought she'd had it the night before. She said she nearly went. She said there was nothing to worry about, it was all daffodils. I said well in that case let me come with you. I didn't know what else to say."

The other day Raemonde agreed to take a team of models to the North of England to give a charity showing of their collection. She is also interested in a new young artist, Gronow Davies. She helped him launch his first exhibition in the Grosvenor Gallery which is below their showroom and used to be part of their premises. She is a director of the gallery.

Raemonde would rather talk about the present than the past. She says she feels a hundred when she comes across any of the films that she and Dora worked on. They designed the clothes for the play *Born Yesterday* and a variety of films – *Blithe Spirit*, *Room at the Top*. Now they are working on Sophia Loren's clothes for *A Severed Head*.

Dora is interested in politics. "What do you mean which side? What else is there worth being than a Conservative? What else could I be? I'm mad about electioneering. I'm ruthless at it. I clawed people out of their beds the last time when I went round knocking on doors. I'd never actually met the man who was standing once, but I told them all he was the best man in the world and if they didn't vote for him they were doomed. Doomed."

Both say they are hopeless at anything practical. Including sewing. Dora puts it succinctly: "We can't sew a button on between us. No. What we're good at me and my sister is telling peopl how to do things. We just hav the knack of teaching people. It doesn't matter what it is. If ever you come across someone who's been a cook for us, you want to grab them quick. I can't cook of course except for omelettes. And quite often the cooks can't cook when they first come. We just tell them what we want and somehow they understand." Raemonde says she met Alexander Plunkett-Green at a party once and he told her he used to stand outside their door recruiting their staff.

The sisters admire Mary Quant enormously. They think she is probably the most outstanding of the young designers. "She's the only one with real originality," says Dora. "I've no time for all these young things who just get blown up into geniuses overnight and then you hear no more about them.

"When they make the history of fashion I bet you'll find that only three things will stand out in this last twenty years, the New Look, the sack and op art. Ugghh, op art. It's a bit like the Plantagenets, isn't it? It's the War of the Roses again, the way people look at op art. They're either on one side or the other."

And we all know which side the Rahvis sisters are on.

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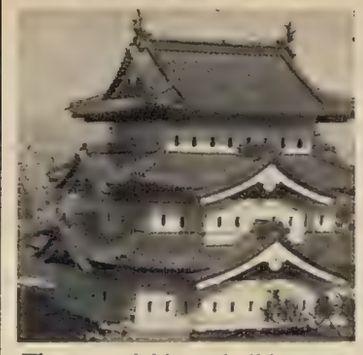

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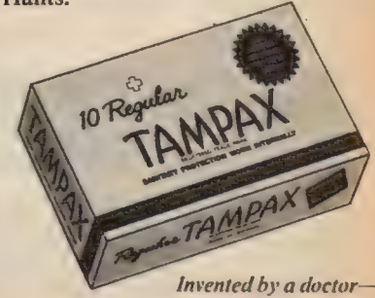

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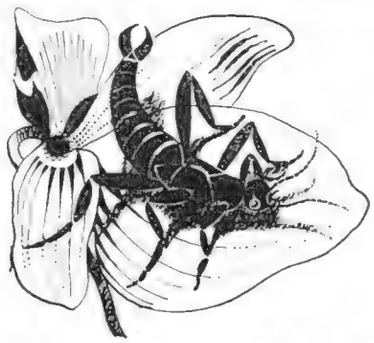

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Films

A detailed guide to programmes in the London area. Films recommended by Penelope Houston *of "Sight & Sound" are starred. Details checked at time of going to press but readers are advised that all programmes are subject to last-minute change. Col=colour; B & W=black & white; WS=wide screen. Cinema notes by* Mark Peploe

OPENINGS

Sun 14 Nov. **I SAW WHAT YOU DID** (X). **New Victoria, Vauxhall Br Rd, SW 1** (VIC 2544). *Director: William Castle.* Thriller. *Stars: Joan Crawford, John Ireland, Leif Erickson.* US. B & W. 1 hr 22 min. 1965. With: **A VERY SPECIAL FAVOUR** (X). *Director: Michael Gordon.* Sex comedy. *Stars: Rock Hudson, Leslie Caron, Charles Boyer.* US. Col. 1 hr 45 min. 1965

Th 18 Nov (tentative): **SITUATION HOPELESS, BUT NOT SERIOUS** (A). **Plaza, Lower Regent St, SW 1** (WHI 8944). *Director: Gottfried Reinhardt.* An air raid warden finds and holds captive two American airmen. *Stars: Alec Guinness Michael Connors, Robert Redford.* US. B & W. 1 hr 37 min. 1965

WEST END

AND SO TO BED (X). **Jacey, Strand** (TEM 3648). 11.55, 2.45, 5.40, 8.30. *Director: Alfred Weidenmann.* Sexual merry-go-round. *Stars: Lilli Palmer, Hildegard Neff, Daliah Lavi.* Germany (dubbed). B & W. 1 hr 55 min. 1963. With: IT'S A BARE, BARE WORLD (A)

THE AGONY AND THE ECSTASY (U). **Astoria, Charing X Rd** (GER 5385). 2.30, 8. Sun: 4.30, 8. *Director: Carol Reed, from Irving Stone.* "Heston hits the ceiling."—Saturday Review. Life of Michelangelo. *Stars: Charlton Heston, Rex Harrison, Diane Cilento, Harry Andrews.* US. Col. Todd-AO. 2 hr 19 min (plus intermission). 1964

BORDERLINES (X). **London Pavilion, Piccadilly Cir** (GER 2982 (ends 17 Nov). Pgm: 10.20, 11.50, 2.30, 5.15, 8. *Director: Hall Bartlett.* Conflict of nurse and doctor in a mental clinic. *Stars: Robert Stack, Joan Crawford.* US. B & W. 1 hr 25 min. 1964. Also: DEAD MAN'S CHEST (U)

✱ **BOUDU** (A). **Academy Two,**
✱ **Oxford St, W 1** (GER 5129).
✱ 2.5, 5.10, 8.25. Sun: 5.10, 8.25. *Director: Jean Renoir. Stars: Michel Simon, Marcelle Hainia.* France (sub-titled). B & W. 1932. 1 hr 25 min. Also: THE PEACH THIEF (A)

CARRY ON REGARDLESS (U). **Cameo, Victoria St** (VIC 6588). Sun 14 Nov, 4 days. Pgm: 12.15, 2, 3.40, 5.25, 7.10, 9.5. Sun: 2.30, 4.30, 6.30, 8.30. *Director: Gerald Thomas.* Comedy. *Stars: Sidney James, Kenneth Connor, Liz Fraser, Sydney Tafler, Eleanor Summerfield.* GB. B & W. 1 hr 30 min. 1960

✱ **CAT BALLOU** (A). **La Con-**
✱ **tinentale, Tottenham Ct Rd** (MUS 4193). 1.10, 5.5, 9.0. *Director: Elliot Silverstein.* Parody Western. *Stars: Jane Fonda, Lee Marvin, Michael Callan, Nat "King" Cole, Stubby Kaye.* US. Col. 1 hr 35 min. 1965. With: ON THE WATERFRONT (A) (Check)

✱ **CHARULATA** (A). **Paris-**
✱ **Pullman, Drayton Gdns** (FRE
✱ 5898). 1.50, 5.20, 9.0. Sat: 1.0, 4.30, 8.15. Sun: 5.30, 9.0. *Director: Satyajit Ray.* New York Directors' Prize 1965. A love story. *Stars: Geetali Roy, Shyamal Ghosal.* India. B & W. 2 hr 6 min. 1964. Also: SHOOT THE PIANIST (X)

✱ **THE CINCINNATI KID** (A). **Empire, Leicester Sq** (GER 1234). 1.50, 4.10, 6.35, 9. Sat: 11.35 Pgm: 1.20, 3.35, 6, 8.20. Sat: 11. Sun: 3.50, 6.10, 8.35. Pgm: 3.15, 5.35, 8. *Director: Norman Jewison.* Stud poker after "The Hustler." *Stars: Steve McQueen, Edward G Robinson, Ann-Margret, Karl Malden, Tuesday Weld.* US. Col. 1 hr 44 min. 1965

✱ **THE COLLECTOR** (X). **Columbia, Shaftesbury Av** (REG 5414). Bookable at 15s. 1.30, 3.56, 6.16, 8.41. Pgm: 1.20, 3.40, 6, 8.25. Sat: 11.16. Pgm: 11. Sun: 3.14, 6.16, 8.4. Pgm: 3.30, 6, 8.30. *Director: William Wyler.* Dream fulfilment for a bank clerk. *Stars: Samantha Eggar* ("It is while she is in the cellar that she matures"—Columbia), *Terence Stamp* (Cannes 1965 Best Actors). US. Col. 1 hr 59 min. 1965 (Check)

DARLING . . . (X). **Berkeley, Tottenham Ct Rd** (MUS 8150) & **Gala Royal, Edgware Rd, W 2** (AMB 2345). 12.45, 3.15, 5.55, 8.35 (Berkeley); 3.25, 5.30, 8.35 (Gala Royal). *Director: John Schlesinger.* Frustrations of a self-seeking starlet. *Stars: Dirk Bogarde, Laurence Harvey, Julie Christie.* GB. B & W. 2 hr 7 min. 1965 (Check)

✱ **DEAR JOHN** (X). **Cinephone, Oxford St, W 1** (MAY 4721). 11.50, 2.5, 4.25, 6.45, 9.5. *Director: Lars Magnus Lindgren.* The love affair of a waitress & a ship's officer. *Stars: Jarl Kulle, Christina Schollin.* Sweden. B & W. 1 hr 51 min. 1964

✱ **DR NO** (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 3, 7. Sun: 2.50, 6.50. *Director: Terence Young.* Bond No 1. *Stars: Sean Connery, Joseph Wiseman, Ursula Andress, Jack Lord.* GB. Col. 1 hr 45 min. 1962. Also: FROM RUSSIA WITH LOVE (A)

✱ **UNE FEMME MARIEE** (X).
✱ **Cameo Moulin, Gt Windmill**
✱ **St** (GER 1653). Pgm: 10.30, 1.5, 3.40, 6.15, 8. Sun: from 2.30. *Director: Jean-Luc Godard.* One day in the life of a married woman. *Stars: Macha Meril, Bernard Neal, Phillipe Leroy.* France (sub-titles). B & W. 1 hr. 35 min. 1964. Also: TAKE OFF YOUR CLOTHES AND LIVE (Check)

4 KINDS OF LOVE (X). **Cameo-Royal, Charing X Rd** (WHI 6915). 10.40, 1.5, 3.35, 6.5, 8.40. Sun: 3.20, 5.55, 8.30. Pgm: 10.40, 12.35, 3.5, 5.35, 8.5. F & Sat: 10.50. *Directors: Bolognini, Comencini, Dino Risi, Franco Rossi.* 4-episode comedy. *Stars: Gina Lollobrigida* (the part for which she was prosecuted for "arousing lascivious feelings among cinema audiences"), *Elke Sommer, Virna Lisi* (also charged), *Monica Vitti.* Italy (sub-titled). B & W. 1 hr 51 min. 1965

✱ **FROM RUSSIA WITH LOVE**
✱ (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 1.5, 5.0, 8.55. Sun: 4.45, 8.45. *Director: Terence Young.* Bond No 2. British Film Academy Award 1963. *Stars: Sean Connery, Pedro Armendariz, Daniella Bianchi, Lotte Lenya.* GB. Col. 1 hr 56 min. 1963. Also: DR NO (A)

GIRLS BEHIND BARS (A). **Jacey, Strand** (TEM 3648). Th 18 Nov-W 24 Nov. *Director: Rudolph Zelietgnber. Stars: Heidelinde Weiss, Harald Lephitz.* Germany. B & W. 1 hr 34 min. 1965. With: RITUAL OF LOVE (A)

✱ **THE GREAT RACE** (U). **Coliseum, St Martin's La, WC 2** (TEM 3161). Bookable. Showing: 2.30, 7.30. Sat: 2, 5.15, 8.30, 11.45. Sun: 4, 7.30. *Director: Blake Edwards.* Cost $12 million. Round the world by car in 1908. *Stars: Jack Lemmon* (real name John Uhler Lemmon III), *Tony Curtis* (real name Bernie Schwartz). US. Col. WS. 2 hr 35 min. 1965

✱ **HIGH NOON** (U). **Cameo, Victoria St** (VIC 6588). Th 18 Nov, 3 days. Pgm: 12.5, 1.50, 3.35, 5.20, 7.10, 9. *Director: Fred Zinnemann.* One-man-against-a-town Western. *Stars: Gary Cooper, Grace Kelly.* US. B & W. 1 hr 45 min. 1952

✱ **HIROSHIMA MON AMOUR**
✱ (X). **Jacey, Marble Arch**
✱ (MAY 6396). 12.42, 3.30, 6.20, 9.10. Sun: from 4.0. *Director: Alain Resnais.* An interplay of love and memories of war set in Hiroshima. *Stars: Emmanuele Riva, Eiji Okada.* France/Japan (sub-titled). B & W. 1 hr 31 min. 1958/9. Also: THE SAVAGE EYE (X)

THE HALLELUJAH TRAIL (U). **Casino, Old Compton St, W 1** (GER 6877). Bookable. Showing: 2.30, 7.45. Sat: 2, 5.20, 8.40, 11.55. Sun: 4.30, 7.50. *Director: John Sturges.* Comedy. Western. *Stars: Burt Lancaster, Lee Remick, Donald Pleasence.* US. Col. Cinerama. 3 hr 15 min. 1965

IT'S A BARE BARE WORLD (A). **Jacey, Strand** (TEM 3648). 2.0, 4.55, 7.50. *Director: William Lang.* Nudist short. *Stars: Vicki Kennedy, Carol Haynes.* GB. Col. 33 min. 1964. With: AND SO TO BED (X)

✱ **THE MANCHURIAN CAN-**
✱ **DIDATE** (A). **Cameo, Victoria St** (VIC 6588). Th 11 Nov, 3 days. Pgm: 11.25, 1.30, 3.45, 6.50, 8.30. *Director: John Frankenheimer.* Extravagant psycho-political thriller. *Stars: Frank Sinatra, Laurence Harvey.* US. B & W. 2 hr 6 min. 1962

✱ **MY FAIR LADY** (U).
✱ **Warner, Leicester Sq, W 1** (GER 3423). Bookable. 2.30, 7.45. Sat: 2.30, 7.45, 11.15. Sun: 3, 7.15. Also at **Royalty, Kingsway, WC 2** (HOL 8004). Bookable. 2.45, 8. Sun: 3.15, 7.30. *Director: George Cukor.* Oscar designs by Cecil Beaton. *Stars: Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White.* US. Col. Super Panavision. 3 hr 5 min. 1964

✱ **OF A THOUSAND DE-**
✱ **LIGHTS** (X). **Cameo-Poly, Upper Regent St, W 1** (LAN 1744). 2.5, 4.20, 6.40, 9.0. Pgm: 1.30, 3.47, 6.0, 8.25. Sun: 4.35, 6.45, 9.0. Pgm: 4.10, 6.20, 8.30. *Director: Luchino Visconti.* Golden Lion award 1965. A view of incest. *Stars: Claudia Cardinale, Jean Sorel, Michael Craig.* Italy (sub-titled). B & W. 1 hr 35 min. 1965

✱ **ON THE WATERFRONT** (A). **La Continentale, Tottenham Ct Rd** (MUS 4193). 3.10, 7.5. Sun: 3.45, 7.15. *Director: Elia Kazan.* The fight against the organized corruption of Manhattan dockland. *Stars: Marlon Brando, Eva Marie Saint, Rod Steiger.* US. B & W. 1952. With: CAT BALLOU (A)

OPERATION CROSSBOW (A). **Ritz, Leicester Sq, W 1** (GER 1234). 1.19, 3.50, 6.20, 8.50. Pgm: 1.45, 4.45, 7.50. *Director: Michael Anderson.* WW II operation against the V-2. *Stars: Sophia Loren, George Peppard, Trevor Howard, John Mills.* GB. Col. WS. 1 hr 56 min. 1965

✱ **THE PEACH THIEF** (A) **Academy Two, Oxford St, W 1** (GER 5129). 12.30, 3.35, 6.40, 9.50. Sun: 3.35, 6.40, 9.55. *Director: Veulo Radev.* Love affair in WWI, Bulgaria. *Stars: Nevena Kokanova, Rade Markovich.* Bulgaria (sub-titled). B & W. 1 hr 25 min. 1964

THE RAT (X). **Windmill, Gt Windmill St, W 1** (GER 7413) *Director: Kostas Andritsos. Stars: Georges Foundas, Maro Kondau.* Germany (dubbed). B & W. With: VICTIMS OF VICE (X)

RITUAL OF LOVE (A). **Jacey, Strand** (TEM 3648). Th 18 Nov-W 24 Nov. *Director: Luciano Emmer.* Travel documentary. France/Italy (English commentary by Raymond Queneau). Col. 1 hr 10 min. 1956. With: GIRLS BEHIND BARS (A)

✱ **ROOM AT THE TOP** (X). **Baker St Classic, W 1** (WEL 8836). Th 11 Nov, 3 days. Pgm: 12.45, 3.10, 5.45, 8.20. (Sat: 11.15 p m.) *Director: Jack Clayton.* From John Brain. *Stars: Laurence Harvey, Simone Signoret* (1959 Oscar, Cannes Prize), *Heather Sears.* GB. B & W. 1 hr 57 min. 1958

THE SAVAGE EYE (X). **Jacey, Marble Arch** (MAY 6396). 11.33, 2.22, 5.11, 8.0. Sun: from 4.0. *Directors: Joseph Strick, Sidney Meyers, Ben Maddow.* Urban life through the eyes of a pre-divorcee. *Stars: Barbara Baxley, Gary Merrill.* US. B & W. 1 hr 8 min. 1959. Also: HIROSHIMA MON AMOUR (X)

SEARCH FOR VENUS (X). **Windmill, Gt Windmill St, W 1** (GER 7413). 12.50, 3.18, 5.46, 8.14. Sat: 11. *Director: Arthur Knight. Star: Carole Wilson.* US. Col. WS. Also: LONDON IN THE RAW (Check)

SECRET PARIS (X). **Jacey, Piccadilly** (REG 1449). Showing: 11.30, 1.45, 4, 6.15, 8.30. *Director: Edouard Logerau.* Sensationalist documentary. France (English commentary). Col. 1 hr 25 min. 1964

SHIP OF FOOLS (A). **Odeon, Leicester Sq, W 1** (WHI 6111). 2.20, 5.25, 8.30. Pgm: 1.45, 4.45, 7.50. *Director: Stanley Kramer.* "I've seen all these people before."—Oskar Werner. *Stars: Vivien Leigh, Lee Marvin, Simone Signoret, Jose Ferrer, Oskar Werner.* US. B & W. 2 hr 23 min. 1965

✱ **SHOOT THE PIANIST** (X).
✱ **Paris-Pullman, Drayton**
✱ **Gdns** (FRE 5898). 3.50, 7.30. Sat: 3.0, 6.40. Sun: 4.0, 7.30. *Director: François Truffaut.* "A comic *film noir* shot through with violence and even tragedy"—The Times. *Star: Charles Aznavour.* France (sub-titled). B & W. 1 hr 26 min. 1960. Also: CHARULATA (A)

THE REWARD (A). **Carlton, Haymarket, SW 1** (WHI 3711). Bookable at 15s. *Director: Serge Bourgignon.* Modern Western. *Stars: Max von Sydow, Yvette Mimieux, Efrem Zimbalist Jnr.* US. Col. WS. 1965

THE SLEEPING BEAUTY (U). **Odeon, Haymarket, SW 1** (WHI 2738). Bookable. Showing: M-F: 2.30, 8. Sat: 2.30, 5.30, 8.30. Sun: 4.30, 8. *Directors: K Sergeyev & A Dudko. Stars: Leningrad Kirov Ballet Co.* Russia. Col. 1 hr 40 min. 1964

THE SONS OF KATIE ELDER (U). **Plaza, Lower Regent St** (WHI 8944) (ends 17 Nov—tentative). 1.9, 3.34, 6.5, 8.40. Sat: 11.9. Sun: 2.55, 5.30, 8.5. *Director: Henry Hathaway.* Western. "The civilizing maternal force at work in a strange and still savage land"—Paramount. *Stars: John Wayne, Dean Martin, Martha Hyer.* US. Col. 2 hr 2 min. 1965

THE SOUND OF MUSIC (U). **Dominion, Tottenham Ct Rd, W 1** (MUS 2176). Bookable. Showing: 2.30, 8. Sun: 4.30, 8. *Director: Robert Wise.* From Rodgers & Hammerstein. *Stars: Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker.* US. Col. Todd-AO. 2 hr 50 min. 1964

✱ **A STUDY IN TERROR** (X). **Leicester Sq Theatre, Leicester Sq, W 1** (WHI 5252). Pgm: 1.30, 3.45, 6.5, 8.25. Sun: 3.45, 6.5, 8.25. *Director: James Hill.* A new Sherlock Holmes. *Stars: John Neville, Donald Houston, John Fraser, Anthony Quayle, Barbara Windsor, Adrienne Corri.* GB. Col. WS. 1 hr 35 min. 1965

TAKE OFF YOUR CLOTHES AND LIVE (A). **Cameo-Moulin, Gt Windmill St** (GER 1635). Pgm: 10.30, 1.5, 3.40, 6.15, 8. Sun: from 2.30. *Director: Arnold Leslie Miller.* Nudist. *Stars: Ian Michael, Jenny Lane, Maureen Haydon.* GB. Col. 1 hr 3 min. 1962. Also: UNE FEMME MARIEE (X)

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). **Metropole, Victoria** (VIC 4673). 2.30, 8. Sun: 4.30, 8. *Director: Ken Annakin.* Comic air race before flying was dangerous. *Stars: Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe.* GB. Col. Todd-AO. 2 hr 10 min. 1965

✱ **TOKYO OLYMPIAD** (U).
✱ **Academy One, Oxford St** (GER 2981). Bookable at 15s. Showing: 1.20, 3.45, 6.10, 8.45. Sun: 4.5, 6.25, 8.50. Pgm: 1.10, 3.35, 6, 8.35. Sun: 4.5, 6.25, 8.50. *Director: Kon Ichikawa.* Documentary on the 1964 Olympic Games. Japan. Col. WS. 2 hr 10 min. 1965

VICTIMS OF VICE (X). **Windmill, Gt Windmill St, W 1** (GER 7413). *Director: Claude de Givray. Stars: Valerie Ciangottini, Perette Pradier, Jean Yanne.* France (dubbed). B & W. WS. 1964. With: THE RAT (X)

✱ **WAR & PEACE** (U). **Baker**
✱ **St Classic, W 1** (WEL 8836). Sun 14 Nov, 7 days. Pgm: 1, 4.15, 7.35 (Sat 11.15). Sun: 4.25, 7.45. *Director: King Vidor. Stars: Audrey Hepburn, Henry Fonda, Mel Ferrer, Herbert Lom, John Mills, Anita Ekberg, Oscar Homolka, Vittorio Gassman.* US/Italy. Col. 3 hr 28 min. 1956

WHAT'S NEW, PUSSYCAT? (X). **Prince Charles Theatre, Leicester Sq** (GER 8181). Showing: 1.45, 4.15, 6.40, 9.10. Sat: 11.45. Sun: 4, 6.20, 8.45. Pgm: 1.5, 3.45, 6.10, 8.40. Sat: 11.15. Sun: 4, 5.45, 8.10. *Director: Clive Donner* ("Nothing but the Best"). Sex comedy. "Popular pictures are certainly getting stranger"—The Times. *Stars: Peter O'Toole, Peter Sellers, Ursula Andress, Capucine.* GB. Col. 1 hr 48 min. 1965

ZORBA THE GREEK (X). **Rialto, Coventry St, W 1** (GER 3488). 12.15, 2.57, 5.39, 8.28. Sat: 11. Sun: 3, 5.40, 8.20. *Director: Michael Cacoyannis.* A winter in Crete, from the novel by Kazanzakis. *Stars: Anthony Quinn, Alan Bates, Lila Kedrova* (1964 Oscar, best supporting actress). Greece/US. B & W. 2 hr 2 min. 1964 (Check)

PRE-RELEASE

These cinemas show films at least one week prior to general release

✱ **THE CINCINNATI KID** (A).
Fulham Rd ABC (FRO 2636) & **Edgware Rd ABC** (PAD 5901). Sun 14 Nov, 7 days. *Director: Norman Jewison.* Stud poker after "The Hustler." *Stars: Steve McQueen, Edward G Robinson, Ann-Margret, Karl Malden, Tuesday Weld.* US. Col. 1 hr 44 min. 1965. With: QUICK, BEFORE IT MELTS (A)

Poland (or Sussex). *Stars: Dirk Bogarde, Alfred Lynch.* GB. B & W. 1 hr 56 min. 1962. With: TO TRAP A SPY (A) Walthamstow Granada, Woolwich Granada and Rayners Ln Odeon. SPY WITH MY FACE (A) Palmers Grn Queens Hall

93 **THE SEVENTH DAWN** (A). **Islington Rex** (CAN 3520). M 15 Nov, 3 days. *Director: Lewis Gilbert.* Love, guerillas and ideology in 1953 Malaya. *Stars: William Holden, Susannah York, Capucine.* US. Col. 2 hr 3 min. 1963. With: JOHNNY COOL (A)

94 **633 SQUADRON** (A). **Eltham Hill Gaumont** (ELT 3767). M 15 Nov, 6 days. *Director: Walter E Grauman.* WW II bombing. *Stars: Cliff Robertson, George Chakiris.* US. B & W. 1 hr 41 min. 1963. With: THE ROAD TO HONG KONG (U)

95 **THE VICTORS** (X). **Hendon Gala** (HEN 6631). Sun 14 Nov, 7 days. *Director: Karl Foreman.* Big budget episodes about the degradation of war. *Stars: George Hamilton, George Peppard, Melina Mercouri, Albert Finney.* GB. B & W. 2 hr 55 min. 1962

96 **VON RYAN'S EXPRESS** (U). ✱ **Golders Grn Ionic** (SPE 1724). Sun 14 Nov, 7 days. *Director: Mark Robson.* Italy 1944. Escape to Switzerland. *Stars: Frank Sinatra, Trevor Howard, Brad Dexter, Sergio Fantoni, John Leyton.* US. Col. WS. 1 hr 50 min. 1965. With: MISTY (U)

WESTERNS

98 **THE BRAVADOS** (A). **Stockwell Classic** (BRI 2513). Th 18 Nov, 3 days. 1.50, 5.20, 8.55. *Director: Henry King.* Rape and revenge. *Stars: Gregory Peck, Stephen Boyd, Joan Collins.* US. Col. WS. 1 hr 36 min. 1958. With: HOT ENOUGH FOR JUNE (A)

99 **COMANCHE** (U). **Brixton Classic.** (BRI 1649). Sun 14 Nov, 4 days. 2.40, 5.55, 9.5. Sun: 5.45, 9.0. *Director: George Sherman.* Indian wars on the Mexican border. *Stars: Dana Andrews, Nestor Paiva.* US. Col. 1 hr 47 min. 1955. With: HIS MAJESTY O'KEEFE (U)

100 **DISTANT TRUMPET** (A). ✱ **St Pancras Tolmer** (EUS 7576). M 15 Nov, 3 days. *Director: Raoul Walsh.* The end of the Indian wars. *Stars: Troy Donahue, Suzanne Pleshette.* US. Col. WS. 1 hr 56 min. 1963. With: ACT OF MURDER (A)

101 **DUEL AT RIO BRAVO** (U). **Tooting Astoria** (BAL 4020). Sun 14 Nov, 7 days. *Director: Tullio Demichelli.* Wyatt Earp again. *Stars: Guy Madison, Madeline Lebeau.* US. Col. WS. 1 hr 30 min. 1965. With: MONSTER FROM THE UNKNOWN WORLD (U)

102 **FLAMING STAR** (A). ✱ **Whalebone Lane Odeon** (DOM 1600). Sun 14 Nov, 7 days. *Director: Don Siegal.* Study of racial loyalties. *Stars: Elvis Presley, Barbara Eden, Dolores del Rio.* US. Col. WS. 1 hr 32 min. 1960. With: WILD IN THE COUNTRY (U)

103 **GERONIMO'S REVENGE** (U). **Raynes Pk Rialto** (WIM 2828). Sun 14 Nov, 7 days. *Directors: James Neilson & Harry Keller for Walt Disney.* Indian wars. *Stars: Tom Tryon, Betty Lynn, Jay Silverheels.* US. B & W. 1 hr 17 min. 1962. With: THAT DARN CAT (U)

104 **LAW OF THE LAWLESS** (A). **Victoria Biograph** (VIC 1624). Th 18 Nov, 3 days. *Director: William Claxton.* An 1880 Kansas murder trial. *Stars: Dale Robertson, Yvonne de Carlo.* US. Col. WS. 1 hr 47 min. 1964. With: WHO'S MINDING THE STORE? (U)

Eli Wallach, Steve McQueen, James Coburn. US. Col. WS. 2 hr 6 min. 1960

106 **NIGHTMARE IN THE SUN** (A). **Victoria Biograph** (VIC 1624). M 15 Nov, 3 days. *Director: Marc Lawrence.* Sex & murder on the ranch. *Stars: Arthur O'Connell, John Derek, Aldo Ray, Ursula Andress, Sammy Davis Jr.* US. Col. 1 hr 21 min. 1963. With: ON MOONLIGHT BAY (U)

107 **THE RAIDERS** (U). **Praed St Classic** (PAD 5716). Sun 14 Nov, 7 days. 12.45, 4.10, 7.35. Sun: 4.25, 7.35. *Director: Herschel Daugherty.* Greed & the California gold rush. *Stars: Robert Culp, Brian Keith.* US. Col. 1 hr 15 min. 1963. With: SOMEBODY UP THERE LIKES ME (A)

109 **SHENANDOAH** (U). ✱ **Harringay Curzon** (MOU 1070). Th 18 Nov, 3 days. **Highams Pk Regal** (LAR 1888). Th 18 Nov, 3 days. **Southfields Plaza** (VAN 5881). M 15 Nov, 6 days. *Director: Andrew McLaglen.* Farming through the Civil War. *Stars: James Stewart, Doug McClure, Glenn Corbett, Pat Wayne.* US. Col. 1 hr 45 min. 1965. With: THE BRASS BOTTLE (U)

SUNDAY SPECIALS

Showing Sun 14 Nov only

BLOOD & ROSES (X). *Director: Roger Vadim.* Reincarnation, and a lesbian vampire. *Stars: Mel Ferrer, Elsa Martinelli.* France/Italy (dubbed). Col. WS. 1 hr 24 min. 1960. With: **DAY THE WORLD ENDED** (X). *Director: Roger Corman.* After the Bomb. *Stars: Richard Denning, Lori Nelson.* US. Col. 1 hr 20 min. 1955. Double bill at: **ABC Bayswater** (BAY 4149)

CAGE OF DOOM (X). *Director: Robert Gurney.* A time machine and a "future woman". *Stars: Ward Costello, Joyce Holden.* US. B & W. 1 hr 14 min. 1958. With: **BLOOD & ROSES** (X). Double bill at: **ABC Staines** (Staines 53316)

DAVID & GOLIATH (U). *Directors: Richard Pottier & Ferdinando Baldi.* Spectacle. *Stars: Orson Welles, Massimo Serato.* Italy (dubbed). Col. WS. 1 hr 33 min. 1959. With: **IN THE NICK** (U). *Director: Ken Hughes.* Prison comedy. *Stars: Anthony Newley, Anne Aubrey, James Booth.* GB. B & W. 1 hr 45 min. 1959. Double bill at: **Kensal Rise Odeon** (LAD 3786)

✱ **THE DEADLY COMPANIONS** (A). *Director: Sam Peckinpah.* Western. *Stars: Maureen O'Hara, Steve Cochran.* US. Col. WS. 1 hr 30 min. 1961. With: **GUNS OF DARKNESS** (A). *Director: Anthony Asquith.* A difficult marriage and Latin-American revolution. *Stars: Leslie Caron, David Niven.* GB. B & W. 1 hr 43 min. 1962. Double bill at: **Deptford Odeon** (TID 3500)

FRANKENSTEIN'S DAUGHTER (X). *Director: Richard Conha.* In father's steps. *Star: Sandra Knight.* US. B & W. 1 hr 26 min. 1958. With: **THE BANDIT** (X). *Director: Ismael Rodriguez.* Cannes Festival 1959. Love in a Mexican revolution. *Stars: Maria Felix, Pedro Armendariz, Dolores del Rio.* Mexico (dubbed). Col. 1 hr 29 min. 1959. Double bill at: **Southfields Plaza** (VAN 5881)

FURY OF THE VIKINGS (A). *Director: Mario Bava.* Saxon kings and viking colonies. *Star: Cameron Mitchell.* Italy/France (dubbed). Col. WS. 1 hr 28 min. 1961. With: **Hammersmith** (RIV 6120)

INVASION OF THE HELL CREATURES (X). *Director: Edward L Cahn.* Horror. *Stars: Steve Ferrell, Gloris Castillo.* US. B & W. 1 hr 13 min. 1957. With: **NIGHT OF THE BLOOD BEAST** (X). *Director: Bernard Kowalski.* Horror. *Star: Michael Emmet.* US. B & W. 1 hr 5 min. 1958. Double bill at: **Wembley Odeon** (WEM 4694)

JIGSAW (A). *Director: Val Guest.* Sgt Dixon promoted to Det-Insp. *Stars: Yolande Donlan, Jack Warner.* GB. B & W. WS. 1 hr 47 min. 1962. With: **THE DESPERADOES ARE IN TOWN** (A). *Director: Kurt Newmann.* Battle for an oil well. *Stars: Robert Arthur, Kathy Nolan.* US. B & W. 1 hr 17 min. 1956. Double bill at: **Paddington Essoldo** (CUN 2661)

KALA PANI. *Director: Dev Anand. Stars: Dev Anand, Madhubala.* India. B & W. 2 hr 30 min. 1965. With: **TUMSANAHIN.** *Director: Nazir Husiain. Stars: Shammi Kapoor, Ameeta.* India. B & W. 2 hr 30 min. 1965. Double bill at: **Bethnal Green Excelsior** (SHO 9158)

✱ **THE LAST FRONTIER** (A). *Director: Anthony Mann.* The war against the Assinboin Indians. Filmed in Mexico. *Stars: Victor Mature, Guy Madison.* US. Col. WS. 1 hr 17 min. 1955. With: **SWAMP WOMEN** (A). *Director: Roger Corman.* Women convicts treasure hunting in the Louisiana swamps. *Stars: Marie Windsor, Carole Matthews.* Col. 1 hr 7 min. 1955. Double bill at: **Harlesden Coliseum** (ELG 4957)

LEECH WOMAN (X). *Director: Edward Dein.* Rejuvenation by murder and pineal hormone extract. *Stars: Colleen Gray, Grant Williams.* US. B & W. 1 hr 17 min. 1959. With: **SHAKEDOWN** (X). *Director: John Leniout.* Blackmail and nude models. *Stars: Terence Morgan, Hazel Court.* GB. B & W. 1 hr 32 min. 1959. Double bill at: **East Ham Granada** (GRA 3000)

MAN FROM DEL RIO (A). *Director: Harry Horner.* Mexican Western. *Stars: Anthony Quinn, Katy Jurado.* US. B & W. 1 hr 21 min. 1956. With: **BRASS LEGEND** (A). *Director: Gerd Oswald. Stars: Hugh O'Brien, Nancy Gates.* US. B & W. 1 hr 19 min. 1956. Double bill at: **Notting Hill Imperial Playhouse** (PAR 4992)

MOHAWK (U). *Director: Kurt Newmann.* Western. *Stars: Scott Brady, Neville Brand.* US. Col. WS. 1 hr 19 min. 1955. With: **WARRIORS FIVE** (A). *Director: Leopoldo Savona.* Italy 1944. *Stars: Jack Palance, Giovanna Ralli.* France/Italy (dubbed). B & W. 1 hr 27 min. 1961. Double bill at: **Camberwell Grand** (ROD 4341)

MORGAN THE PIRATE (A). *Director: Primo Zeglio, Andre de Toth. Stars: Steve Reeves, Chelo Alonzo.* Italy/France (dubbed). Col. WS. 1 hr 35 min. 1960. ✱ With: **RAT RACE** (A). *Director: Robert Mulligan.* Comedy melodrama. "One of those chocolates with a hard shell and an extremely mushy centre." *Stars: Tony Curtis, Debbie Reynolds.* US. Col. 1 hr 45 min. 1939. Double bill at: **Brixton Granada** (BRI 2201)

MORGAN THE PIRATE (U). With: **LOST BATTALION** (A) *Director: Eddie Romero.* WW II romance. *Stars: Leopold Salcedo, Diane Jergens.* US/Philippines. B & W. 1 hr 23 min. 1962. Double bill at: **Dartford Granada** (Dartford 1221)

min. 1957. With: **THE PAINTED SMILE** (A). *Director: Lance Comfort.* Shepperton thriller. *Stars: Liz Fraser, Kenneth Griffith, Craig Douglas.* GB. B & W. 1 hr. 1962. Double bill at: **Harrow Rd Prince of Wales** (CUN 3303)

OSS 117 (A). *Director: André Hunebelle.* A French translation of 007 set in Corsica. *Stars: Kerwin Mathews, Hern-Jacques Huet.* France/Italy. B & W. 1 hr 42 min. 1963. With: **SIX BLACK HORSES** (A). *Director: Harry Keller.* Western. *Stars: Audie Murphy, Dan Duryea.* US. B & W. 1 hr 20 min. 1961. Double bill at: **Stepney Essoldo** (STE 4152)

PANIC IN YEAR ZERO (X). *Director: Ray Milland.* Camping out after the bomb. *Stars: Ray Milland, Frankie Avalon.* US. B & W. 1 hr 32 min. 1962. With: **CAGE OF DOOM** (X). Double bill at: **ABC Walham Green** (FUL 6050)

SOMEBODY LOVES ME (U). *Director: Irving Brecher.* Musical biography of a married variety couple. *Stars: Betty Hutton, Ralph Meeker, Robert Keith.* US. Col. 1 hr 37 min. 1952. With: **BLUEPRINT FOR ROBBERY** (A). *Director: Jerry Hopper.* Chips McGann and Fatso Bonnelli in a Boston bank robbery. *Star: Jay Barney.* US. B & W. 1 hr 48 min. 1960. Double bill at: **Victoria Biograph** (VIC 1624)

WHITE SLAVE SHIP (A). *Director: Silvio Amadio.* Pirates. *Stars: Pier Angeli, Edmund Purdom.* Italy/France. Col. WS. 1 hr 46 min. 1961. With: **LOST BATTALION** (A). Double bill at: **Eltham Hill Gaumont** (ELT 3767)

THE YOUNG HAVE NO MORALS (X). *Director: Jean-Pierre Mocky.* Girl searching across Paris. *Stars: Jacques Charrier, Charles Aznavour, Belinda Lee.* France (subtitled). B & W. 1 hr 15 min. 1959. With: **NAKED VENUS** (A). *Director: Ove H Schested from Moravia.* A (modern) Roman marriage and love affair. *Stars: Don Roberts, Patricia Conelle.* US. B & W. 1 hr 12 min. Double bill at: **Woolwich Granada** (WOO 2678)

FILMS ON TV

Sun 14 Nov. 7.25/9.35. BBC-1. **THE RED SHOES.** *Directors: Michael Powell & Emric Pressburger.* The life of a ballet dancer. *Stars: Anton Walbrook, Moira Shearer, Marius Goring.* GB. 1948

Sun 14 Nov. 4/5.30. ITV. **GREEN FIRE.** *Director: Andrew Marton.* Coffee, love & emeralds in Colombia. *Stars: Grace Kelly, Stewart Granger, Paul Douglas.* US. 1957

✱ M 15 Nov. 9/10.35. BBC-2. **CAN-**
✱ **CAN.** *Director: Jean Renoir.* A biography of the Moulin Rouge. *Stars: Jean Gabin, Francoise Arnoul, Edith Piaf, Patachou.* France (sub-titled). 1955

W 17 Nov. 9.40/10.55. BBC-2.
✱ **THE GREAT MOMENT.** *Director: Preston Sturges.* Comedy about a Boston dentist. Vintage Years of Hollywood series. *Stars: Joel McCrea, Betty Field.* US. 1944

Th 18 Nov. 7/8.55. ITV. **THE TOAST OF NEW ORLEANS.** *Director: Norman Taurog.* Musical. *Stars: Mario Lanza, Kathryn Grayson.* US. 1950

Sat 20 Nov. 7.25/8.55. BBC-1.
✱ **DESTRY RIDES AGAIN.**
✱ *Director: George Marshall.* A mild-mannered deputy plus "the boys in the backroom." *Stars: James Stewart, Marlene Dietrich.* US. 1939

PRESS

SPECIAL RELEASE

SHIP OF FOOLS (A). *Director: Stanley Kramer.* "I've seen all these people before"—Oskar Werner. *Stars: Vivien Leigh, Lee Marvin, Simone Signoret, Jose Ferrer, Oskar Werner.* US. B & W. 2 hr 23 min. 1965.

Barnet Odeon (BAR 4147)
Chelsea Odeon (FLA 5858)
Ealing Walpole (EAL 3396)
Enfield Florida (ENF 2875)
Hendon Odeon (SUN 3538)
Ilford Odeon (VAL 2500) M 6 days
Kilburn Grange (MAI 1664)
Muswell Hill Odeon (TUD 1001)
Notting Hill Gaumont (PAR 6705)
Romford Odeon (Romford 40300)
Southgate Odeon (PAL 5893)
Stamford Hill Odeon (STA 2306)
Swiss Cottage Odeon (PRI 5905) M 6 days
St Albans Gaumont (St Albans 53700)
Woodford Plaza (WAN 0788)

International Film Theatre, Westbourne Grove (BAY 2345). **RED LANTERNS** (X). *Director: Vussilis Georgiadis.* "Before they closed." *Stars: Jenny Karedis, Georges Foundas.* Greece (subtitled). B & W. 1 hr 43 min. 1963

CINEMA CLUBS

Academy Cinema Club, 167 Oxford St, W 1 (GER 8819). No smoking. Th 11 Nov-Th 9 Dec. **LOTNA.** 6.0, 8.30. Sat & Sun 3.30, 6.0, 8.30. *Director: Andrejz Wajda.* Poland (subtitled). Col. 1 hr 29 min. 1959

Compton Cinema Club, 60 Old Compton St (REG 7521). **SOFT SKINS ON BLACK SILK.** 12.0, 2.16, 4.32, 6.48, 9.4. Sun 4.15, 6.31, 8.47. With: THE NAKED FURY (cartoon). 1.38, 3.54, 6.10, 8.26. Sun 5.53, 8.9

Islington Rex, Upper St, N 1 (CAN 3520). Sun 14 Nov only. **GREEK FILM CLUB SHOW**

Starlight Cinema Club, May Fair Hotel, Berkeley Sq (MAY 7777). Sun 14 Nov, 4 days. **THE RAZOR'S EDGE.** Sun 8.30, M-W 7.45, 10.30. *Director: Edmund Goulding, from Somerset Maugham.* The desertion of wealth and privilege for peace of mind after WW I. *Stars: Tyrone Power, John Payne, Gene Tierney, Anne Baxter.* US. B & W. 2 hr 26 min. 1946

Starlight Cinema Club. Th 18 Nov, 3 days. **THE PERILS OF PAULINE.** 7.45, 10.45. *Director: George Marshall.* A biography of the actress Pearl White. *Stars: Betty Hutton, John Lund.* US. Col. 1 hr 34 min. 1947. With: **TOO MANY GIRLS,** 9.20. *Director: George Abbott.* Musical comedy, 3 footballers and a millionaire's daughter. *Stars: Lucille Ball, Ann Miller.* US. B & W. 1 hr 27 min. 1940

National Film Theatre, South Bank, SE 1 (WAT 3232). NINTH LONDON FILM FESTIVAL. *All seats sold. Programme includes:* "Ascent", "Pierrot Le Fou", "Caressed", "Alphaville", "Manuscript Found At Saragossa" (Odeon, Leicester Square), "Gertrud", "Kapurush-O-Mahapurush", "Walkover", "Unreconciled" "Mickey One", "Shakespeare Wallah", "Buster and Beckett", "Harvey Middleman, Fireman", "The Lion Hunt", "The Duke's Gold"

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BP VISITS THE PANTO MIME

Up goes the safety curtain. Down go the lights. Louder grow the cheers. A strident fanfare from the orchestra and the year's biggest mix-up, knock-about spectacle zips into life. Soon from gods to boxes they're one. Chanting and chattering. Hearts glowing, hands clapping. Booing at the bad man. Cooing at the good. Loving every single joke—local, topical or edged with the dame's traditional blue. Even to a grown-up, some of the magic of pantomime remains. Through a child's eyes, it's still a dream.

BP Festivals Series No. 18 Traditional pantomime is dying, sadly. Happily in Leeds it's still alive. And very much so. Last year in the plush and gilt Grand, a great pantomime theatre, 'Goldilocks' played to packed and delighted houses. This year it's 'Robinson Crusoe'. Curtain-up December 24th. And rising twice daily at 2 p.m. and 7.

'I went to the pantomime, and I painted this picture of Goldilocks,' by Sarah Quayle, aged 8½.

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